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A SATCHEL GUIDE TO EUROPE

BY

WILLIAM J. ROLFE, LITT.D.

THE FORTY-FOURTH ANNUAL EDITION

REVISED AND ENLARGED BY

WILLIAM D. CROCKETT, PH.D.
PROFESSOR OF THE LATIN LANGUAGE IN
THE PENNSYLVANIA STATE COLLEGE

WITH MAPS

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PREFACE TO THE FORTY-FOURTH ANNUAL EDITION

"Happy he who chooses the golden mean," sang Horace of old. These words, of wide applicability in life and manners, become golden in the realm of travel.

From the great number of handbooks on Europe the unpracticed traveller often does not know how to choose. The purpose of this volume is to help him get his bearings; it is meant to be of assistance also to the experienced traveller; it is intended to supplement, not supplant, the standard guidebook; it places emphasis upon the essential and the interesting, and frankly ignores the uninteresting and the non-essential. Both the author and the reviser have avoided confusing details, yet have sought to give the traveller with special interests the references for the wider range of information he may desire.

Henry van Dyke somewhere says in substance that travel has two objectives — the goal and the enjoyment one gets along the way. The author and his reviser have kept these objectives constantly in mind and would help the traveller attain them in the most profitable manner.

As the revision of the edition of 1914 of this work has proceeded, it has so grown that the SATCHEL GUIDE now appears in more than twice its former size, though the format remains virtually the same. In the present edition particular attention has been given to the development of travel as modified by the general introduction of the motor car, to the changed conditions in Europe as brought about by the World War, to the treatment of the War Zones of Belgium, France, and Italy, and to the arrangement of the Index.

It is suggested to the reader that early in his use of this volume he familiarize himself with the note introductory to the Index on p. 459.

So far as possible in this edition the original plans of Dr. Rolfe have been adhered to; but it has been deemed inadvisable, in view of the many changes that are constantly taking place in Europe, to continue the railway fares as given in previous editions. This omission, however, may be lightly regarded, as in practically all cases we give railway mileages, together with the approximate present rates of fare per mile (cf. pp. 1, 100, 112, 135, 310), so that the reader has sufficient data from which he may figure, roughly, the cost of fares on any tour he may plan. Exact estimate of fares may be learned from the agencies we have listed on p. xxxii.

Acknowledgment should here be made of the indebtedness of the editor to the guidebooks of Baddeley, Baedeker, Macmillan, Muirhead, Murray, and Ward, Lock & Co., as also to the scores of travellers who often, unknown to themselves, have suggested things of interest that, after further study, have found lodgment in these pages.

The editor's especial gratitude is due to his wife, Sarah Gates Crockett, who has accompanied him on many of the field-trips herein outlined, who has read the manuscript, and whose counsel in its preparation has always been constructive and helpful; to his colleague, Professor William Futhey Gibbons, who has read both manuscript and proof, and has rendered invaluable service in the final stages of the work; and to Dr. Clifton Price, of the University of California, with whom the editor has recently spent many happy months in Rome, whose timely suggestions have been of great value.

State College, Pennsylvania,
December 24, 1923.

PREFACE TO THE FIRST EDITION

Some of the distinctive features of this little book are implied in the title. It is a "*satchel* guide" — not too large to be carried in a handbag or in the pocket. It is a guide "for the *vacation* tourist," who can spend but three or four months abroad, *not* a general guide to all Europe for those who take a year or more for the tour.

It differs from other guidebooks also in describing one *continuous* route, arranged to take in the maximum of what is best worth seeing, with the minimum of travel. This will save the tourist both money and time; and however lavish he may be of the former, he cannot afford to waste the latter. It will also save him the fatigue of needless journeying, and the "bother" of *combining* a multiplicity of *detached* routes into one. In England, for instance, the routes laid down in guidebooks usually radiate from London. One must either return to London in each case, and take a "new departure" from there, or he must study out for himself a route that will include what he wants to see without all that superfluous travel. Some have no difficulty in doing this, but to most people, especially on foreign ground, it is peculiarly bewildering and perplexing, and many will not even attempt it. It might seem, on the other hand, that our plan restricts the tourist to one line of march, from which he cannot vary without losing all the advantages we claim for it. This is not the case. The track that we have marked out is diversified by many *digressions* on either hand, which are themselves so arranged that their connection with the main line is at once easy and economical. At many points we have shown how the route may be reversed, abridged, extended, or exchanged for a wholly different one. In Switzerland, which is a very labyrinth of routes, we have sketched *all* the leading ones, and have explained how they may be divided, combined, and rearranged, to suit the taste or convenience of almost anybody.

We have had in mind also the wants of the *pedestrian*, and have told him where it will pay him well to walk, and where he cannot afford to do it. This is a new feature in an American guidebook, and it has been carefully worked up. The author has tried most of the "tramps" that he recommends — as well as some that he advises the reader *not* to attempt.

Another feature that we may claim as unique is the full and specific information for the benefit of those who wish to travel as *cheaply* as possible.

It is an advantage to the thrifty or impecunious traveller to

know the many little ways in which he may save money without sacrifice of comfort, as in the choice of hotels, for example. We have aimed to show when, where, and how this may be done, and in what cases to be "penny-wise" would be "pound-foolish"; and we have endeavored to put our suggestions into such form that the reader may be able to weigh them fairly, with due reference to his personal tastes, habits, and circumstances.

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INTRODUCTION

READING UP FOR THE TOUR

By way of mental equipment for a tour through Europe, much or little may be done in the interval between making up one's mind to go and the actual start. On the whole, the most profitable reading before leaving home, or on the voyage, is in what other travellers have written about the places you intend to visit. Guidebooks, like directories and many other of the *biblia abiblia*, are useful in their way, but they can hardly be said to form any part of the literature of travel. Arthur Helps remarks "that the traveller will often find an exquisite delight in what the guidebooks pass by with indifference"; and, on the other hand, he may pass by with indifference much that the writer of a guidebook feels it a duty, even though it be not a delight, to catalogue. But the traveller, if he writes a book, may tell of the flowers by the wayside no less than of the mountains that are so many feet high, and you may like to pluck the purple heather or hunt for Alpine hare-bells where he did. You cannot read Curtis Guild's "Over the Ocean," "Abroad Again," and "Britons and Muscovites" (which have the minuteness of a guidebook, with none of its dryness), Grant Allen's "The European Tour," Hawthorne's "Our Old Home" and "Note-Books," Hoppin's "Old England," Warner's "Saunterings," Howells' "English Towns," Richard Grant White's "England Without and Within," "Bits of Travel by H. H.," Mrs. Knox's "American Girl Abroad," Hare's "Walks in Rome" and elsewhere, Paine's "The Car that Went Abroad," or a score of other volumes that might be mentioned, without getting hints that will make your own peregrinations more enjoyable and more memorable.

PREPARATORY STUDY

If there is any one thing on which we would advise you to do a little preparatory studying, it is *architecture*, and especially Gothic architecture. What Professor Hoppin suggests with regard to American youth is equally applicable to their elders: "For an educated American youth to have no knowledge at all of architecture, this would deprive him of a species of sharpened culture that is not dreamy or vague, but is as scientific and harmonious as the laws of music. . . . Such a youth would not be fitted to visit Westminster Abbey, and to tread the solemn and storied temples of Old England. Let him defer his voyage a year until he knows the

difference between a tower and a spire, a groin and a gable." There is nothing better worth seeing in Europe than the great cathedrals, but one cannot in any true sense *see* them unless he knows at least the alphabet of Gothic. If he will read the five chapters of Edith Browne's "Great Buildings and How to Enjoy Them" (vol. 1, "Gothic Architecture") and the chapters "Concerning Architectural Style" and "The Gothic Ascendency" in Cram's "The Gothic Quest," or even the brief descriptions of the different periods of Gothic in Professor Hoppin's "Old England" (pages 123, 133, 158, etc.), he will be prepared to *continue* the study among the examples of the style which he meets in his travels. Five minutes in the nave of Durham or Peterborough Cathedral will photograph the peculiarities of Norman work indelibly on his memory; nor will he ever confound Decorated with Perpendicular tracery after looking at the superb west window in York Minster, and then at the one, equally admirable for its time, that almost fills the eastern end of the cathedral with its many-tinted "wall of glass."

LANGUAGES

Some knowledge of *French, German,* or *Italian,* but especially of French, is very useful to the tourist on the Continent, though he can make his way everywhere with no language but his vernacular. English is spoken at all the first-class hotels, and at many of those of other grades. At the railway stations of the larger places there are always interpreters, official or other; and almost everywhere guides or *valets de place* can be found who speak English. Better than the old-time "Phrase Book" we have found the series of Conversational Dictionaries published (at 3*s.* 6*d.*, each) by Richard Jaschke of 26 High Street, New Oxford Street, London, W.C. 2, of which there have been published English-French, English-German, English-Italian and English-Spanish Dictionaries.

PLANNING THE TOUR

Be sure that you *lay out your whole route* before leaving home. Decide upon your entire line of travel, and the time you will spend at each point. If you choose among the routes that we have sketched, you will have no difficulty in doing this, as we have stated either the distance or the time required for going from point to point, the modes of conveyance, etc. Look through the book, decide what you want to see, or have time to see, and then make a careful plan of your proposed "line of march."

If you do not lay out your route in advance, you will inevitably find, as you draw near the end of your vacation, that you must omit or hurry over what you particularly wish to see, or to see more at leisure. Of course, if you decide to join one of the many

"Tours" available, the planning of your tour will become largely a matter of selection of a Tour. See the Chapter, "Joining a Party," p. xxii.

SELECTING ONE'S STEAMSHIP

All the leading steamship lines are well managed, and the accommodations and the table are good, even on the cheapest of them. The lowest rates for first-class passage are less than half the highest, the range being from about $200 up to $400 or what you will. On some lines there is a second-class fare at about the rates of the first-class on cheaper lines, but the tourist who has to be economical will probably prefer the latter. It is not pleasant to be restricted to certain parts of the ship, as is usually the case with second-class passengers.

If you make the voyage in the summer, the earlier you secure your berth the better, as the most desirable berths are likely to be engaged six months or more in advance. Even on the best ships there is quite a choice in staterooms, in respect both to size and to situation. As a rule, those nearest the middle of the ship are to be preferred. Inside rooms, lighted and ventilated only from a passageway, and those that are near the stern are to be avoided, if others are to be had. On the larger and newer ships, however, the inside rooms are well ventilated and very comfortable.

If you join a Party (see p. xxii), your selection of Steamship will depend, to a large extent, on your selection of Party.

For the various transatlantic lines of interest to the tourist, see the Approaches to Great Britain, p. 2; to Holland, p. 100; to Belgium, p. 112; to France, p. 136; to Germany, p. 197; to Italy, p. 311.

CLOTHING AND ACCESSORIES

With regard to *outfit* the tourist must be governed in the main by his ordinary tastes and habits. On the voyage, warm clothing is indispensable, even in July and August. Take winter underwear, a winter suit and overcoat, with a travelling shawl or "rug," and a soft felt hat or cloth cap; and leave these in care of the steamship company on landing, for use on the passage home.

Your clothing for Europe must be chosen to suit yourself, bearing in mind that you will need somewhat warmer garments than for summer travel at home. An ordinary "business" suit, with an extra suit of lighter weight, is perhaps all that one needs. A limited supply of linen will suffice, as washing is done at short notice in any hotel. For underclothing, woolen is preferable; and for Alpine heights and other cold places thicker underwear (or a double suit) is better than any overcoat except a light waterproof one, or a mackintosh. Easy boots or shoes, of which it is well to take at least one extra pair, are indispensable. An umbrella is a necessity,

and the folding kind which can be packed in a suitcase or valise is to be preferred.

Evening dress is superfluous unless you expect to go into society, where the rules of etiquette in regard to costume are much the same in Europe as in America; and the man who conforms to them will need the same "change of raiment" as at home, and a trunk (or a light suitcase or extra bag) for carrying them. On the ocean steamers evening dress is now generally worn at dinner, though it is not obligatory; but there the dinner-coat or "tuxedo" will be sufficient, as everywhere for the tourist, except on very formal occasions.

We have not the presumption to dictate to the ladies what *they* should take for wear at sea or on shore, but social etiquette and usage are essentially the same for both sexes. For a comfortable feminine outfit a lady friend, who has made many trips to Europe, has kindly furnished us with the following suggestions:

"On the voyage warm clothing is indispensable even in summer. Steamer chairs can be hired on board, and two travelling 'rugs' or heavy shawls and two small cushions conduce to comfort on deck. Extra coats or wraps which can be thrown off for walking are desirable. An ocean voyage is a windy experience, and headgear must be chosen with that in mind.

"For travel on land it is not wise to take much luggage. Foreign railways provide more generously than ours for hand luggage, and there are always plenty of reliable porters who for a few pence will help in caring for it. There are no baggage checks in Europe, and the registration of luggage is inconvenient and expensive, as an extra charge by weight is usually made on all that is not taken into the carriage with you. So two bags are to be preferred to a trunk, and the canvas or linen 'hold-all' serves a good purpose.

"Two walking gowns are the basis of every woman's European wardrobe. One should be somewhat warmer than the other, but both should be short of skirt and light of weight. Shirt waists of cotton, flannel, and silk are as useful as at home. Besides the walking gowns and the 'blouses' a woman needs at least one gown for evening wear. This should be chosen to bear packing well. A taffeta silk which comes out of a bag a mass of wrinkles is a trial to the owner. The toil of packing and re-packing can be reduced by a choice of materials that do not easily crumple.

"The hat for travelling should be small and becoming, but without much rim at the rear to prevent leaning back in the railway carriage. The 'automobile veil,' gathered at the top and tied down over the hat and the 'back hair,' is a veritable boon to a woman at sea as well as on shore.

"English people wear woolen underwear the year round, and the damp climate, like the ocean, demands it. Low shoes and gaiters are a convenient combination for footwear. Bedroom slippers and a flannel bath-wrap of medium weight are needed. A

light rain-wrap must be carried. The 'pelerine,' used in Tyrol, is a very sensible protection against rain, and can be used as a pillow, a blanket, or a 'hold-all,' according to the ingenuity of the traveller. A bright-colored knit jacket is an excellent travelling companion [and so is a thermos bottle].

"Laundry work is generally done promptly, but not always carefully, and fine skirts and blouses are likely to suffer where the work is done by rubbing on the stones of a brook. A linen laundry bag is a convenience, and a needle-book, with a good supply of *threaded* needles, is a precious appendage. A hot-water bag is sure to be needed at times, and a tiny alcohol lamp and saucepan is a luxury if not a necessity. A small folding parasol is useful to shield the eyes from the glare at sea, and sometimes elsewhere."

MONEY

Money for the trip is best taken in either of two ways: in the form of a "letter of credit," which will be issued by any bank or banker, or in "travellers' cheques." This latter form is especially fitted for those carrying a small amount of money, as letters of credit are not customarily issued for amounts of less than one hundred pounds sterling. The letter of credit will always require a visit to a specified bank for encashment, while the travellers' cheque is negotiable at stores, hotels, and practically all banks, so that it is the nearest approach to an international currency. These cheques are issued by the large express companies, the steamship companies, and a great many banks. The charge for a letter of credit is usually one per cent, for travellers' cheques one half per cent, although the net rate of exchange is a trifle higher in the case of the latter. Decide how much you will spend abroad; allow a margin of twenty-five per cent for contingencies, and get the letter or cheques for the gross amount.

It is well always to be provided beforehand with some money of the country into which you are going, to cover extras and tips on shipboard and your first expenses after landing. Such money, as a rule, may be purchased on shipboard, or at the office of your steamship at the port of sailing.

COMPARATIVE VALUES OF UNITED STATES AND EUROPEAN MONEYS

The following Table is based upon the assumption that the various European moneys are at par — a condition that since the War has ceased to exist. The value of the different moneys varies from day to day, and is noted in all the daily papers. As this Table is intended only for the ordinary purposes of the tourist, fractions are avoided as far as possible.

U. S. A. (gold)	England			France Belgium Switzerland Italy		Germany		Holland	
$ cts.	*£*	*s.*	*d.*	*Fr.*	*c.*	*Mks.*	*pf.*	*Fl.*	*cts.*
.01			½		5		4¼		2½
.02			1		10		8½		5
.04			2		21		17		10
.06			3		31		25½		15
.08			4		42		34		19
.10			5		52		42½		24
.12			6		63		51		28
.14			7		73		59½		33
.16			8		83		68		38
.18			9		94		71½		43
.20			10	1	4		85		48
.22			11	1	15		93½		53
.24		1	0	1	25	1	2		60
.49		2	0	2	50	2	4	1	20
.73		3	0	3	75	3	6	1	80
.97		4	0	5	0	4	8	2	40
1.22		5	0	6	25	5	10	3	0
1.46		6	0	7	50	6	12	3	60
1.70		7	0	8	75	7	14	4	20
1.95		8	0	10	0	8	16	4	80
2.19		9	0	11	25	9	18	5	40
2.43		10	0	12	50	10	21	6	00
2.67		11	0	13	75	11	23	6	60
2.92		12	0	15	0	12	25	7	20
3.16		13	0	16	25	13	27	7	80
3.41		14	0	17	50	14	28	8	40
3.65		15	0	18	75	15	30	9	0
3.89		16	0	20	0	16	32	9	60
4.13		17	0	21	25	17	34	10	20
4.38		18	0	22	50	18	36	10	80
4.62		19	0	23	75	19	38	11	40
4.86	1	0	0	25	0	20	42	12	0
9.73	2	0	0	50	0	40	84	24	0
14.60	3	0	0	75	0	61	26	36	0
19.47	4	0	0	100	0	81	68	48	0
24.33	5	0	0	125	0	102	12	60	0

COST OF THE TOUR

What will it all cost? Pretty much what one pleases, as will be evident from what we have said elsewhere. It is certain that a European tour of three or four months may be made at very moderate expense, if one lives at the cheaper hotels or at pensions, rides in second- and third-class cars, and is generally economical in his habits. For a tour of seventy days on the Continent, spent in general travel, all necessary expenses may be met for seven dollars a day. This amount may be reduced somewhat by one who is

familiar with French and German; and it may be reduced materially by him who is willing to travel at less expense.

The expense will of course vary with the distance one travels in a given time. If one goes from Liverpool to Naples in three months, it will cost him more than if he does not go beyond Switzerland. The expense will also be greater in proportion to the time spent in the British Isles, where hotel bills will average from 20 to 30 per cent higher than on the Continent. From fifteen to twenty dollars a day is the estimate of experienced travellers, if all expenses are on the first-class scale, with no special attention to the details. Of course, it is easy enough to spend twelve or fourteen dollars a day, and a good deal more; but it is nevertheless certain that one can get along very comfortably for half as much, and not uncomfortably for still less. It requires tact and forethought and prudence, but not necessarily any over-anxious counting of the pennies, nor any self-denial inconsistent with good living, good health, and hearty enjoyment.

Economy, no less than comfort in travelling, depends much upon conforming, as far as possible, to the ways and manners of the country. If the traveller has the tact to adapt himself to the local customs and usages, he will be well served at the established rates; but if he insists that foreigners shall try to do things after the American fashion, he will simply have to pay exorbitant prices for well-intentioned blundering. In Rome do as the Romans do, and you will have to pay only what the Romans pay. Much of the discomfort, and much of the expense of travel abroad, may be avoided by keeping this maxim in mind.

LUGGAGE

Other things being equal, the less luggage you take with you through Europe, the less inconvenience you will suffer. As noted under "Clothing and Accessories," if you are travelling independently, two bags or suitcases will be found more convenient than a trunk; though it is possible, if you are willing to take the time to register them every time you resume your journey, to travel over Europe with half a dozen trunks. If you join a Party, you will, of course, be freed from all bother as to luggage, save the looking after a possible handgrip.

The system of registration of luggage on European railways is ofttimes inconvenient and vexatious. Trunks cannot be put aboard a train at the last moment, as in America, but must be delivered at the station from half an hour to an hour before the time for departure. On the Continent as a rule, all luggage except that taken into the coach with you must be weighed, and the transportation paid for in advance.

PASSPORTS

Since the Great War passports have been absolutely essential for travel in all European countries. The prospective traveller will find in a pamphlet issued by the Division of Passport Control of the Department of State, Washington, D.C., to be had for the asking, all necessary information as to procuring a passport and getting it visaed by the proper authorities.

JOINING A PARTY

For those who do not readily adapt themselves to circumstances — and the great majority of tourists probably do not — or who wish to escape the necessity of taking thought for the morrow, or to avoid very many of the otherwise annoying experiences of foreign travel such as arranging with hotels, or looking after one's luggage, or who recognize the desirability of expert guidance if one would obtain the most that is to be had from a European tour, the summer excursions arranged at a fixed price furnish the best means of travelling economically and comfortably. There were many before the Great War that were cheap; there are some now that are not dear; and, as Europe settles back gradually to the normal, the number of cheaper tours available will increase. A feature of much importance to the tourist of limited means, is, that the exact cost is known in advance. Most people have a very indefinite idea of the necessary expenses of such a trip, and are deterred from venturing upon it lest the outlay should prove to be greater than they can afford. An excursion at a round price of $400, $500, or $700, or what you will, with first-class conveyance and hotel bills and other ordinary expenses included, has the advantage of settling the pecuniary question at the outset.

But it may be asked, Will this round sum really cover the necessary expenses? A certain margin must unquestionably be allowed; but it ought not to exceed ten per cent of the price charged for the excursion.

There are in America a number of reliable companies handling such excursions, with whom the intending traveller may safely consult and who may be depended upon to provide a well-arranged tour, which will be carried out in the proper manner. Care should be used that the company chosen be reliable and of good reputation, on general principles the larger of them being the best, though it should be noted that the best are usually the more expensive. There are, of course, many people whom such tours will not suit, as the itineraries are necessarily fixed in advance.

Certain well-organized concerns arrange personally conducted or independent tours for special purposes — the study of art, music, language, historical or literary "landmarks," etc., with or

without regard to economy. Some of these tours are planned for luxury in travel, with small and exclusive parties, and arrangements of the highest class, including automobile trips and routes away from the ordinary lines of travel. For the details of these and other "specialized" tours, and for parties conducted by individuals, the reader may be referred to their advertisements and circulars.

THE VOYAGE

The first thing you should do after boarding your ship and leaving your hand luggage in your stateroom, and making sure that your other luggage is on board, is to rent of the deck steward a steamer chair and arrange for as protected a location for it on deck as possible. For many of your happiest hours on shipboard are likely to be spent in your steamer chair. If you have not brought a steamer rug with you, it will be possible to rent one from the deck steward.

Your early attention, also, should be given to arranging with the bathroom steward for an hour for your morning or daily bath; and to securing from the Chief Steward a seat in the dining-room — at the first or the second table, as you prefer to rise early or late in the morning.

Life on shipboard has its peculiarities, but after all it is much like life everywhere else. If you must be seasick, do not weakly succumb to the temptation, but fight manfully against it. Keeping on deck as much as possible will go far to mitigate the attack. Lie there, well wrapped up, rather than in the close atmosphere of your stateroom; have your meals served to you on deck; and console yourself (if you can) with the reflection that the malady never proves fatal. We firmly believe that many cases of seasickness originate in indigestion. The sea air stimulates the appetite and tempts to overeating; and overeating, when one cannot take much active exercise, causes dyspepsia and headache, and thus predisposes one to seasickness. Anything, then, that tends to keep the digestive system in working condition is likely to be indirectly useful in preventing sickness.

The regular rates of ocean-passage nominally cover everything except articles not on the bill-of-fare; but it is the well-established custom to give fees to your table steward and your stateroom steward. The fee for the former ranges from four to six dollars, and is considerably larger in the first cabin of the larger liners. One usually gives the stateroom steward about two-thirds as much as to the table steward. The bathroom, deck, and smoke-room stewards all expect fees.

LANDING

On landing in Europe, one must needs first pass through the customs, usually for the tourist a merely perfunctory process. Cigars and tobacco are almost the only dutiable articles, and of these a limited supply for personal use is free of duty. It should be borne in mind, however, that even a single copy of an American reprint of an English copyrighted book is liable to be confiscated.

PASSING FRONTIERS

In passing the frontiers of the various foreign lands included in his route, the tourist will have no trouble if he frankly "declares" whatever he learns to be dutiable. All luggage, registered or not, is inspected; but if one has only a handbag or satchel, he is likely to escape with a merely formal examination.

Passports must, of course, be shown, when one enters any European country.

HOTEL EXPENSES IN EUROPE

Hotel expenses in Europe average somewhat lower than in America, but the difference is not so marked as it was fifteen or twenty years ago. Prices were rising steadily before the Great War, especially at the hotels most frequented by Americans; and since the War prices have still further advanced. In London, Paris, and the great cities generally, big palatial hotels have been built, not without a shrewd eye to the patronage of the prodigal American, who finds that he has to pay as much as he would at houses of similar grade in Boston or New York or Chicago. The good old-fashioned first-class hotels, and the better second-class hotels, have also increased their rates. The thrifty tourist can, nevertheless, live comfortably at a figure considerably below what it would cost him in an American city.

For a stay of six or seven days, *pension* rates can be obtained at many hotels. For those who wish to travel economically, *pensions*, as a rule, will be found cheaper than hotels. See the Section below.

The "hotel coupons" once sold by Thomas Cook & Son and once very popular among certain tourists have been discontinued since the War. Whether or not the issue of such coupons will be resumed has not been determined.

In engaging a room at hotels where there is not a printed tariff of rates, have a definite understanding as to the price per day or week. Such an arrangement is especially important in Southern Europe where travellers who do not bargain in advance are almost invariably overcharged, and sometimes outrageously swindled.

Ordinarily, the price of rooms varies with the floor, going down as you go up. The upper stories are the least noisy and often the best ventilated. Elevators or "lifts," quite unknown a few decades ago, have been installed in most of the better hotels.

If you do not pay *by the day* at a hotel, remember that you pay only for what you receive. Take note of the meals you have in the hotel, and see that no others are charged on the bill. Call for your bill, and insist on having it, in ample season to look it over before your departure. If mistakes have been made, they are always promptly corrected.

"Extras" — lunches and the like — are usually charged at a high rate, especially if you have not inquired the cost in advance. For such things it is often better to go to a restaurant.

If you are visiting a place merely for the day, not expecting to spend the night, and wish to economize, do not go to a hotel; but leave your luggage at the station (where there is usually a parcel room or other place in which it will be stored for a small fee), and get your luncheon or dinner at the refreshment room of the Station or at a restaurant. In stopping to dine at a hotel while travelling, order a "lunch" rather than a dinner — for your stomach's sake no less than your pocket's, as you will be better fed at a lower price.

A propos of this matter, Hawthorne, in his "Note-Books," tells how he and his family stopped at Coventry: "We went to the Red Lion, and had a lunch of cold lamb and cold pigeon-pie. This is the best way of dining at English hotels — to call the meal a luncheon, in which case you will get as good or better a variety than if it were a dinner, and at less than half the cost."

It should be understood that this kind of economy is never disreputable in Europe. In America it requires no little moral courage for a man to be frugal, unless "in the bosom of his family." But in Europe one will not be respected the less, nor treated the worse, for trying to get along cheaply. One's efforts at economy are oftentimes helped, not hindered, by those with whom he has to deal.

When you are in a hurry for your breakfast, either order it over night — to be ready at a certain hour — or ring the bell when you begin to dress and order it then. Things move very slowly in the morning in a European hostelry.

Candles were formerly a separate charge (half a franc or a franc) at Continental hotels — and are still, in out-of-the-way places. Fresh candles were supplied every day (and charged, of course), those partially burned being removed by the waiters. Many provident tourists took a *bougie* or two with them, or kept the first one they had to pay for and let it do service for successive nights. This charge is now generally given up; but *soap* is still an "extra" on the Continent, and the tourist will take it with him if he does not wish to pay hotel prices for it. These are trifles, but

the pilgrim to whom every dollar or two saved counts for another day in Europe will not deem them beneath his notice; indeed, Americans are almost the only travellers, rich or poor, who ignore them.

PENSIONS

Throughout the Continent there is to be found in all tourist centres a kind of private hotel known as the *pension*, the rates of which are usually much lower than at hotels. The quality of *pensions* varies as does that of the more expensive hostelries. Often their table and other accommodations are quite as desirable; and they sometimes possess what few hotels ever boast, a social and literary "atmosphere" that makes a prolonged sojourn in them a delightful experience. As a rule, they do not take boarders for less than a week, though there are some that receive guests by the day. If one makes a stay of a week or more in one place, he can save from 25 to 50 per cent by going to a *pension* instead of a hotel.

We have not attempted to give a list of *pensions* with our Hotel Directory as the vacation tourist seldom remains long enough in any one place to avail himself of them; but those who can make longer sojourns in a place we refer to the lists of *pensions* in Baedeker and to the "Foreign Lodging List" issued by the Women's Rest Tour Association. (Cf. p. xxxii. Applications for membership in this Association must be accompanied by the recommendations of two members.)

FEES AND TIPS

Fees, which we would define as payment for services rendered, are an entirely legitimate expense. The giving of tips, to which practice the American tourist is justly abhorrent, he has done more than any other traveller to spread and perpetuate.

The system of European tipping began years or centuries past in the exaction of small sums for real or imaginary service for which, in an American town, no payment would be thought of, other than an expression of thanks. The sum expected was small; the early American traveller, unused to thinking in farthings and centimes, almost invariably made it larger; later travellers followed, oftentimes with still more lavish purses; and the inevitable result has been the intensifying of the "system" and the creation of the impression in the minds of Europeans generally that all Americans are rich. It is therefore no kindness to one's fellow travellers to help to continue this system by the payment of large tips.

But payment for service at hotels is a different matter. It may not be the best way, but it has, until recently, been the European way, for a hotel manager to charge a stated sum for rooms and

meals, and then expect his guests to pay for the "service" by feeing. The European traveller has accepted the system as a matter of course; to the American it has always been irksome. But of late years and especially since the War many hotel proprietors make their charges and add 10% (sometimes 15%) for "service" (which includes all ordinary service except porterage and the services of the concierge). This charge, in addition to the post-War taxes, increases one's "regular" hotel bill by from 15 to 20%. The tourist who has had special service rendered him ought, of course, to be willing to pay for it; but that is a matter entirely outside the realm of tipping.

At most Continental hotels a functionary known as the *concierge* or *portier*, who sometimes performs the duties of a porter, but is usually too exalted a personage for such tasks, often proves of great service to the tourist. His knowledge on all local matters is often encyclopædic. There are few questions that you are likely to ask him that he cannot answer at once and completely — and his services should be recognized as service.

LAUNDRY

Tourists staying at established hotels or *pensions* may ordinarily get their washing done within one or two days. It is usually returned at the time specified; but if that time is close upon one's departure, it is well either to allow a little margin for delay, or to have it understood that delay is impossible. All garments should be marked with indelible ink, though a special mark (in colored thread) is usually put on the articles before they are sent to the laundry. One's laundry is never known by his name in a foreign hotel, but by the number of his room.

RAILWAY TRAVEL

Railway travelling, and indeed all travelling, has its peculiarities in Europe. There are three classes of carriages, with a sliding scale of fares. In Great Britain the second-class carriages are well furnished and comfortable, and on the Continent, save in Italy, they are almost as good as the first. On many of the roads in Great Britain the second class has been given up, while it has been improved on those that retain it; and on all the roads the third class has been much improved of late years. On the Continent the third class is not so good, especially in Italy, and on express trains there are often only first and second class, sometimes only the former.

"Excursion," "circular," and other "special" railway tickets (some of them like our mileage tickets) were issued at the beginning of the War in most European countries in many forms and at greatly reduced rates. With the outbreak of the War the issue of

such tickets virtually ceased. In 1922 the State Railways of Switzerland resumed the issue of "time" tickets, by the purchase of which one may travel wherever and whenever he chooses for 15 or 30 days over their lines; more recently the Belgian State Railways have begun to issue similar tickets available for 5 or 15 days; the State Railways of France are now issuing international circular tickets; and it is only a question of time when still further concessions in tourist rates will be made by practically all European railways. The tourist should not risk buying tickets except at official or authorized agencies. For further information as to railway travel in Europe, see the Chapters on Travel in the various countries discussed in this guidebook, pp. 1, 100, 112, etc.

For the railway *time-tables* in Great Britain you will want "Bradshaw's Railway Guide" (*2s. 6d.*) for the current month; and when you go to the Continent, his "Continental Railway Guide" now published in two volumes, the first giving the time-tables of Continental lines, and the second containing a vast amount of information of interest to the traveller (*2s. 6d.* and *2s.*); or Cook's "Continental Time Tables," also published monthly, which is more compact and simpler in arrangement, while its nine sectional maps are more convenient for reference than Bradshaw's large folded map. Local books of time-tables, whether of a country or of a railway system, are cheap and convenient. Though your Bradshaw or Cook is usually to be depended upon, it is always wise to make seasonable inquiry at your hotel as to the train you purpose taking.

Sleeping-cars of the International Sleeping-Car Co. are now used on all through routes. In Great Britain, France, and Italy they are open only to first-class passengers, in most other countries also to second-class travellers.

In Great Britain a first-class compartment, seating six persons, can generally be secured for the exclusive use of a party of four; but on the Continent, even if such a compartment has been engaged (which may generally be done at the larger stations, or where the train is made up), other passengers are likely to be put into it afterwards. A small fee to the conductor may prevent this, however, if the train is not crowded.

OTHER METHODS OF TRAVEL

As noted elsewhere in these pages, the advent of the motor car has wrought a revolution in European travel. There are now hundreds of regular char-à-banc services, many of which have taken the place of the former diligence-, or coach-, or post-route. Private motor cars are to be had almost everywhere, unless the tourist gets off the beaten track. If four, five, or six persons together engage a motor car with chauffeur, they will find, in some lands, after dividing the cost, that their expenses have been but little

more than the corresponding railway fares, while they have been enabled not only to see two or three times what they might have seen if travelling by rail, but have also been able to get acquainted with the country traversed as it is impossible to do from the train.

Where *diligences* are still used, the seats in the coupé or banquette are to be preferred to those in the "interior," if there is anything worth seeing on the road. If several persons are travelling together, it will often be quite as cheap, and far more pleasant, to hire a carriage; but they should be careful to have the price fixed in advance, and be sure that it includes *everything*, — or if not, that the "extras" are perfectly understood.

Cabs, or *Taxicabs* (licenced motor cars which are fast taking the place of cabs, and usually known as *Taxis*) are very cheap, except in Holland, but it is always well to inquire the price in advance. In most places the tariff is fixed by law; and the fares are no more for two persons than for one. Omnibuses for the leading hotels are to be found at most Continental stations.

For travel by air one should consult the local tourist office. We have listed all lines. Cf. pp. 136–38, 140, 141.

LOCAL GUIDES

Guides, *commissionnaires*, and the entire herd of professional *cicerones* are to be avoided, if you can possibly get along without them. If there is much to see and your time is short, as in a flying visit to large cities, it is well enough to engage a local guide or *valet de place*. A good guide is always worth his wages. He saves your time, and you see and learn much more than you could without him. A poor guide is worse than useless. It is generally better to engage a guide at a hotel or tourist agency than to pick him up in the street.

SHOPPING IN EUROPE

The collecting of souvenirs of travel and of pictures of the places visited is one of the joys of a trip, and renews itself later at home. Such things must be bought at what may be called the psychological moment — when time and chance combine. Sometimes one will find the best bargains in unexpected places. Bulkier purchases it is better to make just before your return, and pack them in an extra suitcase or trunk you have procured for the purpose.

At many of the most fashionable shops in London, Paris, and other great cities (especially those to which *couriers* and *commissionnaires* take the traveller) one pays as much for a good article as he would pay in New York or Boston, if not more. The prices are not "fixed," but are put as high as the dealer expects — or hopes at least — the purchaser will pay; and in some cases advantage is taken of his ignorance to foist on him inferior or un-

salable articles as the best and newest. If the place is an old and well-established one, the goods are usually what they are represented to be, though the prices are high. But there are hundreds of shops, including many of the largest, and of the best local reputation, in which there is but one price, plainly marked in figures, for native or stranger; and if the quality or condition of the goods does not prove to be as the dealer has warranted, the matter is promptly set right.

LETTERS FROM HOME

Before leaving home, one should arrange for the forwarding of his mail. As a rule it is wise to allow about a fortnight for letters from America to reach your European address. If you have planned your whole trip in advance, as we have advised above, you will know at about what time you will be in London, in Paris, and other places. You may then leave with your friends some such data as these: "Up to July 1, address to General Post Office, London; from July 1 to July 15, to Paris, *poste restante*"; and so on. If you have a circular letter of credit, you may have your letters addressed to the *care of your banker* in London, Paris, etc. Should you then modify your plans while travelling, you can give directions at the foreign offices of the banker for forwarding your mail to any desired point.

This latter is doubtless the safest, if not the most convenient plan. At any rate it is that of many wise and practised travellers; but our own preference is to select, from our proposed hotel list, the names of a few of the hotels at which we purpose stopping; and then to arrange that our mail be addressed to us accordingly, in the full expectation that it will be handed to us on our reaching the hotel in question.

CABLING

The tourist of forethought provides himself with a cable code, which, in an emergency, may save him many dollars. The American Express Company with Head Office at 65 Broadway, New York, has issued such a code — to be had for the asking — in a pamphlet entitled "Notes of Interest and Code for Travellers." A much larger work of the kind is the Adams Cable Codex (54 cents by mail) with more than 9000 sentences on social and business matters, published by the Adams Cable Codex, Box 1870, Boston, Mass.

Deferred cable messages can be sent to most countries in Europe at half rates. Night cable letters, 12 words 75 cents, and week-end cable letters, 24 words $1.15, can be sent from Montreal, Halifax, Boston, or New York to Liverpool or London or *vice versa*. They can be mailed or telegraphed to or from these points. Deferred cables and cable letters must be in plain language, but a code address is admissible.

METRIC WEIGHTS AND MEASURES

The metric system is so generally in use on the Continent that the tourist often needs to convert weights, measures, etc., into the denominations familiar to him.

In *weights* the unit is the *gramme* (or *gram*, as it is now generally written in America), which is equal to 15.43 *grains*. The *decigram* is one-tenth of this (1.543 grains); the *centigram*, one-hundredth; and the *milligram*, one-thousandth. The *decagram* is 10 grams; the *hectogram* is 100 grams; the *kilogram* is 1000 grams, or about 2.2 *pounds* (avoirdupois). The *quintal* is 100 kilograms, or about 220 pounds. The *millier*, or *tonneau* (ton), is equal to 1,000,000 grams, or 2204.6 pounds. The old French *livre* is half a kilogram, or 1.1 pounds.

In *measures of length*, the *mètre* (or *meter*) is the unit, and is equal to 39.37 inches, or about 3 feet, 3⅜ inches. The *decimeter* is one-tenth of this, or about 4 inches; the *centimeter*, one-hundredth; and the *millimeter*, one-thousandth. The *decameter* is 10 meters; the *hectometer* is 100 meters; and the *kilometer* is 1000 meters, or about 3280 feet, 10 inches. This is about *five-eights of a mile*. In the time-tables of Continental railways, distances are often given in kilometers. To change these to miles, multiply by 5 and divide by 8.

In *measures of surface*, the *are* is 100 square meters, or 119.6 square yards; the *centiare* is a square meter; the *hectare* is 100 ares, or 2.471 acres (2½ acres for rough reckoning).

In *measures of capacity*, the *litre* (or *liter*) is 61 cubic inches, or a trifle over a wine quart (57.75 cubic inches). The *kiloliter* (1000 liters) is a cubic meter, and is also called a *stère* (about 264 wine gallons).

TEMPERATURE

The *thermometer scales* commonly used on the Continent are the *Centigrade* and *Réaumur's*. The freezing-point on both is at 0°; the boiling-point on the former at 100°, on the latter at 80°. On the *Fahrenheit* scale there are 180° between the freezing-point (32°) and the boiling-point (212°); therefore 9° of this scale correspond to 5° on the Centigrade, or 4° on the Réaumur. To change Centigrade temperatures *above freezing* to Fahrenheit, multiply by 9, divide by 5, and add 32; for temperatures *below freezing*, multiply by 9, divide by 5, and subtract from 32. Thus 10° C. = (10 × 9) ÷ 5 + 32, or 50° F.; and −5° C. = 32 − 9, or 23° F. For changing Réaumur temperatures to Fahrenheit, the rule is the same, except that 4 is used as a divisor instead of 5.

EUROPEAN TIME

London time is 4 hours 56 minutes earlier than New York time. The *differences of time* between *London* (Greenwich) and some

of the leading Continental cities are as follows, all being *earlier* than London: *Amsterdam*, 20 minutes (that is, it is 12.20 P.M. there when it is noon in London, etc.); *Berne*, 30 m.; *Berlin*, 53½ m.; *Brussels*, 17½ m.; *Buda-Pest*, 76 m.; *Cologne*, 28 m.; *Munich*, 46½ m.; *Naples*, 57 m.; *Paris*, 9¼ m.; *Prague*, 58 m.; *Rome*, 50 m.; *Stuttgart*, 37 m.; *Trieste*, 55 m.; *Venice*, 49½ m.; *Vienna*, 65½ m. In the British Isles, *Dublin* time is 25½ m. *later*, and *Edinburgh* 12¾ m. *later than* London.

Railway time on the Continent, however, is not always the same as *local* time. In Belgium and Holland it is now what is called *West Europe* (*Greenwich*) time; in Germany, Austria, Hungary, Switzerland, and Italy, it is *Mid-Europe* time, which is one hour earlier than West Europe time; in France it is Paris time.

In Belgium and France, as in Switzerland and Italy, railway time is now reckoned to 24 o'clock; 1 P.M. being called 13, 5 P.M. 17, etc. The time between midnight and 1 A.M. is written 0.5 (5 minutes past midnight), 0.25 (25 minutes past midnight), etc. To change the *hours* between noon and midnight to our reckoning, subtract 12 from each.

SOME USEFUL ADDRESSES

For the convenience of the prospective tourist, we here list several addresses that may prove of service to him:

The American Express Company, 95 Broadway, N.Y., and Thomas Cook & Son, 245 Broadway, N.Y., are two of the largest Tourist Agencies in the world, each with branch offices in all the leading tourist-centres in Europe.

The Women's Rest Tour Association, 11 Pinckney St., Boston, Mass., publishes biennially a "Foreign Lodging List" of modest-priced hotels and *pensions* that have been tested and approved by its members (cf. p. xxvi).

The Graves Registration Bureau of the American Army has offices at 12, Rue Boissy d'Anglais, Paris, France.

The following official agencies, maintained by their respective governments, will be pleased to answer enquiries as to railway fares, routes, and like matters of interest to the traveller:

Belgian State Railways, 47 Cannon St., London, E.C. 4, England.

French Government Tourist Office, 342 Madison Ave., New York.

Official Tourist Office, 30 Hooge Nieuwstraat, The Hague, Holland.

Italian State Railways Information Bureau, 281 Fifth Ave., New York.

Norwegian Government Railways Travel Bureau, 342 Madison Ave., New York.

Swedish State Railways Travel Information Bureau, 52 Vanderbilt Ave., New York.

Swiss Federal Railways Information Bureau, 241 Fifth Avenue, New York.

ENGLAND

TRAVEL IN ENGLAND

Conditions of travel in Great Britain are not as different from those that obtain in America as they may at first seem. If one has been long on the Continent and then lands in England, when he first sets foot in an English coach, he may, on the score of language alone, remark that "it seems almost like getting home." But the average English railway coach is very different from those used in America. As on the Continent, ordinary coaches are in compartments, those of the first class provided with seats for six persons, and those of the second or third with seats for eight, nine, or a dozen. In recent years vestibule cars, with corridors running along one side, have been gradually taking the place of the older coaches. When travel is light, the editor finds such coaches more delightful than those of American railways; when travel is congested, he prefers the American coach.

An advantage of the English and Continental system is the greater sociability that is possible in a compartment than in an American coach. One oftentimes makes very delightful acquaintances; and he is able not infrequently to obtain knowledge of the country and of the people and of the conditions that obtain, that it is not possible to learn from guidebooks or other works of travel.

If one is travelling with others, it is advisable in England, as it is imperative on the Continent, if the train is "made up" at the point of departure, that he be in his place from thirty minutes to an hour before the train leaves. If one is travelling alone, such promptness on reaching one's train may not seem necessary; but it is to be remembered that travel is often very much congested, and that if one wishes to insure himself a seat for a long journey, it is imperative that he be in time to select it. Attention should likewise be given by the tourist to the side of the train from which he can secure the best views of the country. It often happens that "all the scenery" is on the side of the coach along which runs the corridor. In such case one must stand in the corridor, if he would enjoy the views; or, if his suitcase be strong enough for such treatment, improvise a seat for himself. The courtesy of English railway officials is the to-be-expected experience.

Rates of fare per mile differ somewhat on the different railway systems. At present they are approximately, in American currency, 1st class, 3½ cents per mile; 3d class, 2 cents.

On reaching one's destination, in the larger places one will find cabs or taxis always waiting. In London as in most other cities the taxi-fare is so light, that there is always the danger that one may contract "the taxi-habit"!

Within recent years in England (and to a greater or less degree on the Continent) many motor car or char-à-banc routes have been established, which the tourist will often prefer to the railways. Information as to rates and time-tables will be obtainable at one's hotel or at the local tourist agency.

English money is reckoned in pounds, shillings, and pence, the only non-decimal system of money the vacation tourist will need to employ. For comparative values, see p. xx.

APPROACHES FROM AMERICA

During the Great War tourist travel in Europe almost ceased, and many of the sailings of transatlantic liners were wholly or partially discontinued. Conditions of such service are still far from normal: fares are yet almost twice what they were in ante-bellum days. The principal ports of arrival in Great Britain are these:

Liverpool, to be reached from New York by the Cunard and the White Star lines; from Boston by the Cunard, the Leyland and the White Star lines; and from Philadelphia by the American Line.

Bristol, to be reached from Montreal and Quebec by the Canadian Pacific, the Cunard and the White Star lines (in the winter from St. John, N.B., and Halifax; or from Halifax, and Portland, Maine).

Plymouth, to be reached from New York by the American Line.

Southampton, to be reached from New York by the Cunard, the Red Star, the United States and the White Star lines.

London, to be reached from New York by the Atlantic Transport, the Cunard and the United States lines.

Glasgow, to be reached from New York by the Anchor and the Canadian Pacific lines.

Londonderry, to be reached from New York by the Anchor Line. (Stops at Londonderry, *en route* to and from Glasgow are discontinued for the present.)

Queenstown, to be reached from New York by the Cunard, the United States, and the White Star lines.

FROM LIVERPOOL TO CHESTER

If the tourist lands at **LIVERPOOL,** he may well give a day to the great commercial city. The chief objects of interest are the immense *Docks*, the outer walls and lofty warehouses of which he has seen while steaming up the Mersey; the *Exchange*, one of the

most elegant buildings of its class in all Europe; the new *Municipal Offices*, in Dale Street, and *St. George's Hall*, equally admirable in their way; *Brown's Free Library*, with the *Museum* in the same building, containing a large and well-arranged collection of natural history, of objects of ancient and mediæval art, of coins, of pictures and sculpture, etc.; the *Equestrian Statue of Prince Albert* and the colossal *Lions* in front of St. George's Hall; *St. James's Cemetery;* the new *Lime Street Railway Station and Hotel*, etc. St. George's Hall has one of the largest organs of the country, to be heard on certain evenings for a sixpence. The *University*, founded in 1881, though its charter was not granted till 1903, is situated on Brownlow Hill. It has a faculty of 150 and about 1200 students. The *Walker Art Gallery* contains one of the best collections of paintings in England outside of London.

There are some fine modern churches, but no very old ones. *St. Nicholas* stands on a site that has been occupied by chapels and churches ever since the 11th century, but the present edifice dates back only to 1744. *St. Peter's* was consecrated in 1704, which may be "old times" in America, but not in England. One of the latest of England's sees to be created, Liverpool possesses a *Cathedral* dating only from 1904, when the corner stone was laid. The only part as yet completed is the beautiful *Lady Chapel*, built of the local red sandstone, a free interpretation of 14th century Gothic, 100 ft. long, 35½ ft. wide and 58 ft. high. The part of the Cathedral thus far built gives promise of a church of rare distinction. The structure when completed will be much the largest of the English Cathedrals, with a total area of 101,000 sq. ft., thus surpassing York (60,952 sq. ft.) and St. Paul's (59,700 sq. ft.); and with a total length of 611 ft., thus excelling St. Alban's and Winchester, though in length of nave it will be 9th. In height of nave (116 ft.), however, it will surpass York (99 ft.) and even Westminster Abbey (110 ft.).

But one hardly feels that he is in the "Old Country" while he is in Liverpool. Everything is modern and, except for the little things that seem novel to the Yankee, not essentially unlike New York or Boston. If he wants to feel himself really in a foreign land, let him go to **CHESTER.** It is the best possible entrance to the England of his dreams, the England that he has so long desired to see, and upon whose threshold he stands at last.

Chester is about 15 miles by rail from Liverpool. If you prefer walking, cross the Mersey by *Rock Ferry*, and take the road through *Bebington*, *Eastham*, etc. In Hawthorne's "English Note-Books" there is a pleasant account of a walk to Bebbington, and of one to Eastham — "the finest old English village I have seen," the author says.

Chester was one of the chief military stations of the Romans in Britain. They called it *Civitas Legionum*, the City of the Legions. The Saxons knew it as *Legeceater* (the *castra*, or fortified camp, of

the *legions*) and the Welsh as *Caerlleon*, which means the same. It was utterly demolished by Æthelfrith, King of the Northumbrians, in 607, and remained "a waste chester" (for the word was not then a proper name) for three centuries. The Danes made its ruined walls a stronghold against Alfred and Æthelred; and the Lady of the Mercians, the daughter of Alfred and wife of Æthelred, recognizing the importance of the site, built it up again. It was the last city in England to hold out against William the Conqueror, who subsequently made his nephew Hugh Lupus Earl of Chester, and gave him jurisdiction over the country. He repaired the walls, and built a castle. In the Civil Wars, the city adhered to the royal cause, and was besieged and taken by the Parliamentary forces in 1645.

The Walls completely surround the city, a circuit of nearly two miles, forming a delightful promenade from which are obtained the best views of the Cathedral and of the country round about. The ascent to the walls is by a flight of steps on the north side of the *Eastgate*. The *Phœnix Tower*, near the starting point, bears the inscription: *King Charles stood on this tower Sept.* 24, 1645, *and saw his army defeated on Rowton Moor*. There is a good view from the top. Farther on is the outlying *Water Tower*, once washed by the Dee, and now containing a small museum, with some interesting Roman remains in the garden outside.

The *Rows* are a curious and unique feature of the two main streets running through the city at right angles, perhaps on the same lines as those of the Roman *castra*. Besides the ordinary sidewalk of these streets there is a continuous covered gallery through the front of the second story of the houses. On this "upstairs street" all the better class of shops are situated, the others being underneath, on the level of the roadway.

The *Old Houses*, with their timber fronts and carved gables, will be seen in walking about the city. Among these the mansion or "Palace" of the old Earls of Derby, near the Watergate, now occupied by the humblest class of tenants, is the oldest, and is richly carved on the front.

The *Castle* retains little of its original form, having been replaced by modern armories, barracks, etc., and is seen sufficiently from the walk on the Walls. The tower known as "Cæsar's Tower" is a remnant of the ancient edifice.

The *Yacht Inn*, near the Watergate, "was for a long period of time the principal inn of Chester, and was the house at which Swift once put up, on his way to Holyhead, and where he invited the clergy to come and sup with him. . . . On one of the window-panes were two acrid lines written with the diamond of his ring, satirizing those venerable gentlemen, in revenge for their refusing his invitation" (Hawthorne).

The *Cathedral*, though not one of the largest in England, has many interesting features. It was originally the Abbey Church of

St. Werburgh (or Werburh), whose relics were brought to Chester in 875. The first church upon the site appears to have been built in the 10th century. It was rebuilt in 1095, and the walls of the north transept are remnants of that structure. Having again fallen into decay, it was replaced by the present church. The work upon this began before 1194, and the choir and central tower were finished in 1211. The architecture of the Lady Chapel, Refectory, and Chapter House shows that the work went on steadily through the first thirty years of the 13th century. Between 1485 and 1537 the nave was greatly altered, and the upper part of the central tower rebuilt. The whole eastern part of the church is Early English in style, the rest Decorated, with Perpendicular additions and alterations. The stalls in the choir are rich Perpendicular work of the 15th century, unsurpassed in its way. The stained glass is all modern. In the Refectory the original lector's pulpit with its staircase remains, one of the best examples in England. There have been extensive restorations of the Cathedral within a few years, under the superintendence of the late Sir G. G. Scott and Mr. Blomfield. Near the west end of the nave are hung the old colors of the 22d (or Cheshire) regiment, carried at the taking of Quebec and at Bunker's Hill.

St. John's Church is even more ancient than the Cathedral, having been built in the 11th century. The nave is an admirable specimen of Norman work. The choir and transepts, now in ruins, were destroyed by the fall of the central tower in 1470. The fine northwest tower fell in 1881. *Trinity Church* contains the tombs of the poet Parnell and Matthew Henry the commentator.

The *Grosvenor Park*, on the banks of the Dee, was the gift of the late Marquis of Westminster, to whom a statue has been erected by the city.

Eaton Hall, seat of the Duke of Westminster, about three miles from Chester, is one of the most ornate mansions in England (adm. 1*s*.). One may walk or drive to the Hall through the Park, entering at the Grosvenor Gateway (a copy of the Abbey Gate of St. Augustine at Canterbury), not far from the Grosvenor Bridge. One may also go by steamer on the Dee.

While in Chester the tourist should not fail to take one or two excursions into Wales. He may walk or drive or go by rail to *Hawarden Castle* (6 m.), for 60 years the residence of the late W. E. Gladstone, situated in a charming park. And he should take train to Colwyn Bay and from there start on a circular char-à-banc ride through Conway, Bettws-y-Coed and Llandudno, returning to Chester by late afternoon train. If one is completing a general European tour, and has seen nothing of Wales before and can devote no more time to this Gaelic land, such a day in the open air amid the varied scenery of North Wales will prove one of the pleasantest memories of the summer.

FROM CHESTER TO THE LAKE DISTRICT

From Chester to Oxenholme it is 87 miles; from Liverpool by direct route 77 miles; thence by branch railway to **Windermere** 10 miles, and to Bowness by omnibus, 2 miles. **Bowness-on-Windermere** is a pretty village on the shore of *Lake Windermere*. There is a lovely view of the lake and the mountains at its head from the front of the school-house on a hill east of the village. A steamer makes the circuit of the lake (2½ hours) several times a day. There are motor cars from Bowness to Windermere; to Keswick twice daily; to Grasmere and Ambleside several times daily. Another approach to the lakes from the south (to be preferred if one wishes to see *Furness Abbey*, if not in other cases) is by branch railway from *Carnforth* (13 miles below Oxenholme on the road from Liverpool) to *Lake Side* on Lake Windermere (27 miles; fares through about the same as by the other route); and thence by steamer to Bowness or Ambleside. There are beautiful views of the estuaries of the Kent and the Leven from the railway.

For *Furness Abbey*, one makes a digression from this route at *Ulverston* (7 miles by rail and back) before going on to Lake Side. The Abbey was founded in the 12th century, and its ruins are extensive and picturesque.

Ambleside, reached by a charming seven-mile walk from Bowness, is a favorite centre for excursions. *Rydal Mount*, the home of Wordsworth (not shown to visitors), is about a mile from the village. To *Fox How*, the late Dr. Arnold's residence, is a somewhat longer but even pleasanter walk. To *Loughrigg Tarn* is another delightful excursion; or to the top of *Loughrigg Fell* (1000 feet), which rises on the west of Ambleside.

GRASMERE, four miles from Ambleside, is a lovely little village at the head of *Grasmere Lake*. Here Wordsworth with his sister and his daughter Dora are buried; and Hartley Coleridge also. Somewhat out of the village is Dove Cottage, where Wordsworth spent the first years of his married life, and where De Quincey afterwards lived. The road up *Dunmail Raise* was a favorite walk of the poet's. The summit of the pass is 3 miles from Grasmere and about 780 feet high. It is on the direct road to *Keswick* (9½ miles farther, or 16 from Ambleside) and the excursion from Ambleside may be made by the coach; but it is better to walk, sending luggage by the coach. From a summit called *Castle Rigg*, a mile before reaching Keswick, there is an extensive view, taking in the Lakes of Derwentwater and Bassenthwaite, with the valley of the Derwent between them, the heights of Skiddaw, and other Cumberland Mountains. Gray declared that, on leaving Keswick, when he turned round at this place to take a parting look at the landscape, he was so charmed that he "had almost a mind to go back again."

KESWICK is on the Greta, a mile from Derwentwater. *Greta Hall*, the residence of Southey, is near the village, and he lies buried in the churchyard of the ancient parish church, about three quarters of a mile distant. There are many beautiful walks in the neighborhood; in fact, a walk in any direction is certain to prove a beautiful one. A mile and a half from the village, by the old road to Penrith, on a commanding height, is a so-called *Druidical Circle*, measuring 100 feet by 108, with 38 stones forming the circle and 10 within it.

A walk of less than a mile from the centre of Keswick takes one to *Friar's Crag*, a low rock on the northeast corner of Derwentwater. The view from there was pronounced by Ruskin to be the finest in England, and should on no account be missed, even by the hurried traveller. If he is so fortunate as to see from Friar's Crag the south end of the Lake in storm, he can hope to see nothing more sublime in Europe, not even in the High Alps.

Of the longer excursions from Keswick, perhaps none other is more attractive than that known as the *Buttermere Round*. One may take coach or char-à-banc, driving along the east side of Derwentwater, and stopping near the south end of the Lake, visit the *Falls of Lodore*, to see "how the water comes down" as Southey has sung. Then on to Borrowdale, the finest of the valleys in the Lake District, stopping for a few moments to see the *Bowder Stone*, the most remarkable rock in England. A mile beyond the hamlet of *Rosthwaite* the road turns to the west, and soon begins its long ascent of *Honister Hause* or *Pass*. From the top (1190 feet) the descent is even more steep to *Buttermere Fell*, in which are the lakes of *Buttermere* and *Crummoch Water*. During the stop at **Buttermere,** where one may lunch, the traveller should, without fail, be rowed for a mile to a small cape on the west side of Crummoch Water. Here he should climb a low crag, from which he will see two of the half-dozen finest views in Lake-Land: one, as he looks toward Buttermere, reminding him of the view from Friar's Crag on Derwentwater (see above), and the other, as he turns to the northeast and looks across Crummoch Water. This latter view Mr. Abraham of Keswick has made famous in his picture that he has entitled "Solitude." The return from Buttermere to Keswick is by a pleasing but less eventful road.

From Rosthwaite (see above) ascent may be made of **GREAT GABLE** (2949 ft.), finest from a distance and in the view it affords, of all the Cumberland Mountains.

The ascent of **Skiddaw** (3050 feet) is best made from Keswick. The distance is six miles by an easy road, and ladies often go up on horseback.

From Keswick the tourist can go to **PENRITH** by rail (18 miles), or by char-à-banc by a somewhat longer road. Penrith shares with Keswick the honor of being one of the two entrances to the Lake District on the north. The *Parish Church*, which has

an old Tower, is worth seeing for a bit of old glass that it contains and the so-called *Giant's Grave* in the Churchyard. One should climb to the top of **Beacon Hill** (966 ft.), a mile to the north of the town, whence a magnificent view is to be had. From Penrith too, 4 miles to the northeast, may be visited *Eden Hall*, famous for its legendary goblet; and, 6 miles to the northeast, may be visited one of the most important of the so-called Druidical Circles — *Long Meg and her Daughters*, Long Meg standing 18 ft. high, and her "daughters," 67 in number, arranged in the form of a circle nearly 400 yards in circumference.

The tourist, though he be hurried, should prolong his visit in Penrith for enough hours to insure an excursion to **Ullswater.** Taking one of the mail coaches one may stop *en route* to visit *Aira Force*, and then drive on to **Patterdale** at the south end of the Lake. The return should be made by boat over the three stretches of Ullswater, which is the most varied in its scenery of any of the English Lakes, and by motor coach to Penrith.

But Patterdale is in the midst of such attractive surroundings that one should stay over for a day at least, and especially for the ascent of **HELVELLYN** (3118 ft.), one of the three highest of the Cumberland Mountains.

The Lake District is a labyrinth of attractive excursions, amid which a month could be agreeably spent. The route sketched above affords a glimpse of the varied attractions of the region, and need occupy but two or three days, if one cannot give it more. For a longer stay a local guidebook is indispensable. Baddeley's is excellent, but better still, when used in connection with Ward, Lock and Company's, which latter is illustrated and inexpensive. Professor Knight's "English Lake District as Interpreted in the Poems of Wordsworth" will be found a delightful companion.

FROM THE LAKE DISTRICT TO CARLISLE

The vacation tourist, on leaving Penrith, has the choice of several routes: (1) he may go south to Stratford-on-Avon and the heart of Merrie England (see p. 21); (2) he may go to Scotland via Carlisle to Ayr, or Glasgow, or Edinburgh (see p. 60); or (3) he may go to Carlisle and across the Island to Newcastle-on-Tyne, whence he may start south for Durham and the celebrated Cathedral Route through the eastern counties of England. By either of the latter routes he will proceed to

Carlisle, a venerable city of early-British origin, later a Roman station, and later still the seat of the Kings of Cumbria. About 900 it was destroyed by the Danes and for two centuries remained desolate. Thence until the union of England and Scotland it was much involved in the border wars, and often besieged. The Norman keep of the *Castle* (now used for barracks) is said to have

been built by William Rufus; it became the prison of Mary Queen of Scots after the battle of Langside.

The early history of the *Cathedral* is not well known. Of the nave, which was Norman, only a small portion remains. The walls and windows of the choir are Early English (1219–1260?), other portions being early and late Decorated (1292–1305). The upper part of the tower is Perpendicular (1400–1419). The "flamboyant" east window has been called the most beautiful in the world. The matchless tracery above still retains the old glass of the reign of Richard II, but the lower lights are filled with a memorial of Bishop Percy, placed there in 1861. The abbey gatehouse still stands, bearing the name of Prior Slee and the date 1527; the prior's lodge (rebuilt about 1507) is now the deanery; while the refectory (about 1490) is now used for the choir school and chapter-house.

FROM NEWCASTLE TO DURHAM

The vacation tourist reaches Newcastle-upon-Tyne from Edinburgh (126 miles via Melrose), or from Carlisle (64 miles).

Newcastle originated in the Roman *Pons Ælii*, and in the Saxon time was called *Monk Chester*, from its many monasteries. It derived its present name from a castle built by Robert, eldest son of William the Conqueror. It figured prominently in the wars between England and Scotland. Its modern importance, on account of its enormous coal trade, is well known. It is also the seat of extensive manufactures of iron, steel, woolen goods, glass, pottery, chemicals, etc. The donjon-keep of the *Castle* still remains (6*d*.). The fine old parish *Church of St. Nicholas* (14th century) became the *Cathedral* in 1882. It is of moment for its Spire (195 ft.), supported by flying buttresses, and its delightfully pleasing interior. Stephenson's *High Level Bridge* across the Tyne, carrying the railway above the ordinary roadway, is a remarkable piece of engineering.

The tourist interested in archæology should drive by motor car from Newcastle to a point beyond Housesteads for views of the **ROMAN WALL.** The Roman *Murus* or *Wall* extended from Bowness on the Solway to Wallsend on the Tyne, and may have been constructed by the Emperors Hadrian (c. 120 A. D.) or Severus (208–211). It was built of stone, was 20 ft. high and 8 ft. thick, and was strengthened at regular intervals of about a mile by so-called *Mile-Castles*, between which were smaller turrets. The points of special interest are at **Chollerford** and **Housesteads.** In the park of **Chesters** near Chollerford are the excavated remains of *Cilurnum*, and at the lodge is a fine Collection of Roman antiquities gathered from points along the Wall. At **Shiel-on-the-Wall** (27 miles from Newcastle), the Wall quits the military road and motorists must here leave their cars. The Wall soon follows

the top of a long series of basaltic cliffs, commanding views of great beauty. More excavated remains are to be seen at **Borcovicus** (29 miles), and a little farther is a well-preserved mile-castle. Beyond Housesteads (32 miles) are still other mile-castles, and here the Wall reaches its highest elevation of 1230 ft. above the sea.

DURHAM, about 13 miles from Newcastle, stands on an eminence nearly encircled by the River Wear. Crowning the height are the *Castle*, built in 1072 (now the seat of the University), and the *Cathedral*, forming a striking picture from whatever point they are viewed.

The *Cathedral*, begun in 1093, and mostly built during the succeeding half-century, is a grand specimen of Norman work; while the eastern transept (or "Nine Altars"), added in the 13th century, is an exquisite piece of Early English. The dormitory, cloisters, and the upper part of the central tower are Perpendicular (1400–1480). The Norman nave differs from those of Peterborough and Ely in that the piers are shorter and more massive, and their zigzag and latticed ornamentation is also peculiar.

The view of the Cathedral from the railway station, and that from the Framwellgate Bridge, are unsurpassed in all England. "Independently of the historical associations that belong to 'time-honored' Durham, —

"'Half house of God, half castle 'gainst the Scot,' —

the scene alone, with the castle walls and the towers of the enormous church rising close beside it and sheer with the face of the cliff; the rich masses of true greenwood that cluster below, and that line on either side the steep banks of the river; and the Wear itself winding in a broad stream around the promontory; — the scene is one that can never be forgotten, and that (at all events when under its immediate spell) inclines us to give the first position among English cathedrals to Durham. There are indeed only two that can fairly be compared with it: Lincoln, on its 'sovereign hill' crowning the city; and Ely, rising like some natural landmark, rock, or mountain, in the midst of the great level of the fens" (King).

The beautiful walks on the banks of the Wear afford many charming views of the Cathedral, which is also seen to good advantage from St. Giles's Churchyard; from the "Prior's path," on the way to Beaurepaire; and from a point known as "Nine Trees," in a field at the end of the Old Elvet, especially at sunset.

There are many attractive goals for excursions in the neighborhood of Durham: the site of *Maiden Castle*, three quarters of a mile distant; *Neville's Cross* (one mile), erected by Ralph Lord Neville in memory of the capture of David II; *Chester-le-Street* (6 miles), with its famous old church, etc.

FROM DURHAM TO YORK

Instead of going direct from Durham to York (63 miles), one may make a *détour* by way of Ripon, in order to visit **FOUNTAINS ABBEY.** This famous ruin, the most interesting of the kind in all Great Britain, is three miles from Ripon, in the pleasure grounds of *Studley Royal*, the seat of the Marquis of Ripon. The monastery buildings (1s.) originally covered ten or twelve acres, and the ruins occupy two acres. The grounds are beautifully laid out.

At **Ripon** the *Cathedral* is one of the smaller structures of its class, but the nave (171 feet long, 88 high) is very beautiful, and other parts of the church are interesting in their way.

The fashionable "spa" of **Harrogate** is on the road between Ripon and York, and may tempt you to stop over a train, if no longer.

YORK (the Roman *Eboracum*) was an old town when Agricola (A. D. 78) made it one of his principal stations. Here Severus died and was buried; and here Constantine the Great was proclaimed emperor. Here the first English parliament was held, in 1160, and for five centuries parliaments were occasionally summoned to the ancient city. Here are remains of Roman towers and of the earliest British churches. The walls, built long before the time of Henry III, after being battered in many a siege, were breached in our day to admit the railway train. They still encircle a large part of the city, and serve as a public promenade.

The *Cathedral* or *Minster* stands on the site of a Saxon church in which King Edwin of Northumbria was baptized on Easter day, A. D. 627. This was replaced by a larger edifice, burnt in 741. Another, built by Archbishop Albert (who came to the see in 767), was burnt in 1069, when William the Conqueror was devastating Yorkshire. Thomas of Bayeux, the first Norman Bishop, built a new church before 1100. Abp. Roger (1154–1181) pulled down the choir and rebuilt it on a larger scale. Abp. Gray (1215–1255) appears to have rebuilt the south transept in its present (Early English) form. John le Romeyn, treasurer of York (1228–1256), built the north transept and a central tower. In 1291 Abp. le Romeyn (son of the treasurer) began to rebuild the nave, which was finished in 1355. The chapter-house belongs to the same (Decorated) period. In 1361 Abp. Thoresby began the lady chapel and presbytery (early Perpendicular) which were probably completed by 1373; and between that date and 1400, the old Norman choir was entirely replaced by the present (Perpendicular) one. During the next 70 years the central tower was recased and brought into its present shape, and the two western towers were built (late Perpendicular). The church, thus rebuilt throughout, was re-consecrated on the 3d of July, 1472.

The extreme length of the cathedral is 524½ feet; breadth

across the transepts, 250; height of central tower, 213; of western towers, 202; within, the height of the nave is 99½ feet; height of choir, 102; height of lantern (inside), 188. The great east window is 76 feet high, 32 wide; the west window, 54 high, 30 wide.

The minster is rich in old stained glass. In the north transept the five lofty and narrow lancet windows (54 feet high, 5¼ wide), known as the "Five Sisters," are filled with Early English glass. The great west window, with its exquisite flowing tracery, also contains the original glass, as do most of the other windows of the nave. Nowhere else in England can one see a larger or more perfect display of the stained glass of the early part of the 14th century. The great east window is the largest in the kingdom that retains its original glazing (1405–1408). This and one in Gloucester Cathedral, 72 feet by 38, are the largest Gothic windows in the world. Most of the glass in the choir belongs to the same period. That in the chapter-house belongs to the early part of the 14th century, and is remarkably fine.

In the vestry, some venerable curiosities are exhibited; among them the *horn of Ulphus*, laid on the altar more than 800 years ago by Ulph, lord of great part of eastern Yorkshire, in token that he bestowed certain lands on the church. In the *Library* (8000 volumes) are many rare and curious books, manuscripts of Cicero of the 11th and 12th centuries, breviaries and psalters of the 13th century, works *printed* by Caxton, Wynkyn de Worde, etc., a manuscript volume by the poet Gray, etc.

One of the best views of the exterior of the Cathedral is from the walls of the city.

The *Gardens of the Yorkshire Philosophical Society* (1s.) contain interesting Roman, Saxon, and Norman remains, and the ruins of the beautiful Early English *Abbey of St. Mary*.

Of *York Castle*, now a barracks, the oldest portion is *Clifford's Tower*, which was the keep or donjon. In 1190 it was the scene of the self-immolation of 500 Jews, who in order to disappoint a bloodthirsty mob destroyed themselves and their property by setting fire to the interior.

The *Guildhall*, built in 1446, contains a hall, 96 feet by 43, and about 30 high, with rich oak carving. Many of the old churches are interesting for their architecture and their ancient glass.

Instead of proceeding directly from Durham to York, or via Ripon, as suggested above, one may take the coast railway (and slower trains), touching at West Hartlepool, Whitby and Scarborough.

West Hartlepool on Tees Bay is connected by rail and tram with Hartlepool. It was shelled by German cruisers on December 16th, 1914.

Whitby is a picturesque old fishing town with red-tiled roofs, built on both banks of the Esk which here finds its way to the sea between picturesque cliffs. As can be imagined from its location,

it is a fine centre for excursions. In *St. Mary's Churchyard*, to the north of the town, is the grave of the poet Caedmon, who flourished about 670 A. D. Near by are the beautiful ruins of *Whitby Abbey*.

SCARBOROUGH, 15 miles down the coast from Whitby and 42 miles from York, is the most popular seaside resort on the N.E. of England, and is delightfully situated on the steep shores of two beautiful bays. Scarborough figured in world history with West Hartlepool on December 16th, 1914, in being bombarded by German battle-cruisers, when 19 lives were lost. September 4th, 1917, a further attack by German submarines resulted in three additional deaths. Scarborough is attractive enough in itself to detain the tourist for days or weeks, and because of its location offers many fine tramps or longer excursions.

Instead of proceeding to York, the tourist may, if so disposed, go to **Hull** on the north bank of the Humber, 20 miles from the sea. Apart from its fine *Holy Trinity Church* it offers little of interest, save that from its docks steamers ply regularly to Norwegian, Danish, Dutch, and Belgian ports.

FROM YORK TO LEEDS

From York it is 32 miles by rail to **Leeds,** the capital of the "Clothing District." Its manufactures of woolen, linen, worsted, silk, machinery, tools, leather, glass, tobacco, etc., with its many other important industries, make it one of the busiest towns in Great Britain. The *Town Hall* and the *New Infirmary* are large and elegant buildings, and the new *Parish Church* (*St. Peter's*) is a fine example of modern Gothic. The *Cloth Halls* and the principal *factories* (introduction necessary) are well worth a visit. Leeds makes a good centre for a series of most delightful excursions.

A drive through **WHARFDALE,** the most beautiful of the valleys of Yorkshire, is a trip of rare charm and distinction, with, as Muirhead has felicitously put it, an "ideal combination of water, wood, hill, crag, castle, and abbey." In its midst are the ruins of *Bolton Abbey*, their beauty enhanced by their situation by the side of the Wharfe.

Bradford, 10 miles from Leeds, is the chief seat of the worsted trade, and has grown from about 13,000 inhabitants in 1801 to more than 280,000 at the present time. It has a fine old church (*St. Peter's*), and *St. George's Hall* is an elegant modern edifice.

Saltaire (4 miles from Bradford) is a unique and interesting place. It is a model manufacturing town (woolen and worsted), built by one man, the late Titus Salt, Esq. The houses for the workmen are well built, and the chapel, schools, news-room, library, etc., are handsome and well equipped.

Haworth (21½ miles from Leeds, via Keighley, the home and the burial-place of the Brontë sisters) has become one of the liter-

ary "shrines of England." The old *Church* has been recently demolished. The *Parsonage*, with its dreary outlook upon the graveyard and the brown moors, is familiar from the description given by Mrs. Gaskell and many tourists; but the most vivid pictures of the surrounding scenery are to be found in the Brontë novels. One should walk to the moor on the heights above the village, the favorite haunt of the sisters.

FROM LEEDS TO LINCOLN

There are several routes that may be taken in going from Leeds to Lincoln; perhaps it is best to go by way of Sheffield, which is 33 miles from Leeds, and 43 from Lincoln.

Sheffield has been called "the metropolis of steel." The chief interest of the place is the vast manufactories of cutlery in all its branches. Silver plate and plated goods are also largely made here, with optical instruments, brushes, buttons, combs, etc. *St. Peter's Church* is as old as the reign of Edward III, and contains some elegant monuments, ancient and modern. The *Town Hall*, the *Cutlers' Hall*, the *University*, and other public buildings are likewise noteworthy.

At **Rotherham** (6 miles east of Sheffield) is *All Saints*, a very beautiful Perpendicular Church, which attracts many visitors.

Five miles northwest of Sheffield is **Oughty Bridge,** 1½ miles north of which is *Wharncliffe Lodge* which was for some years the residence of Lady Mary Wortley Montagu.

The tourist bound from Sheffield to Lincoln has choice of two routes. If he has but one day for the **Dukeries** — the country estates of several of the nobility — and **Sherwood Forest,** once upon a time the haunt of Robin Hood and his Merry Men — a forest once the stateliest in England, but now much shrunken from its former proportions — he will proceed to **Worksop,** which he can make headquarters for the circular drive around the Dukeries and the Forest, including visit to *Welbeck Abbey*, the home of the Duke of Portland. But if he can spare two or three days for the vicinity, he will go instead to **Mansfield,** which he can make a centre not only for a circular drive around the Dukeries and Sherwood Forest, but also for an excursion to *Newstead Abbey*, the ancestral home of Lord Byron, where are shown his bedroom, virtually as he left it, and certain relics of David Livingstone; to the *Church of Hucknall Torkard*, where lies the body of Byron; and to *Hardwick Hall*, the seat of the Duke of Devonshire, one of the finest mansions in England dating from Elizabethan times. It is famous for the number of its windows, for certain relics of Mary Queen of Scots, and for the portraits in its long Picture Gallery. In planning for the days in Worksop or Mansfield, the tourist should note that the drives through the parks of the Dukeries are open only on Mon., Thurs., and Sat. Motor cars are not admitted.

FROM YORK TO LINCOLN

The tourist proceeding direct from York to Lincoln (72 miles) passes through **Doncaster.** It is wise to stop here over a train to visit the *Parish Church* (*St. George's*), not far from the station. It has been called 'the most stately ecclesiastical structure erected in England during the 19th century.' It is in the early Decorated style, and the work of Sir G. G. Scott. The *Race Course,* where the celebrated St. Leger races are run in September, is about a mile from the town, by a very pleasant road.

LINCOLN, the *Lindi Colonia* of the Romans, contains much of interest for the antiquarian. The *Newport Gate* is one of the finest remnants of Roman architecture in Great Britain; and in the cloisters of the Cathedral a Roman pavement is to be seen. Here John of Gaunt had a palace, portions of which still remain. The *Guildhall* dates from the time of Henry VIII.

The *Cathedral* stands on a hill overlooking the country for miles around. A cathedral was first erected here by Remigius, the first Norman bishop (1073–1092), and portions of that building remain in the west front of the present one. The latter was begun by "St. Hugh of Lincoln" (1186–1200), and the choir, the eastern transept, and the eastern side of the great transept appear to have been built by him. His successor (1203–1209) probably completed the great transept and the "Galilee porch." The nave and the upper portion of the west front are ascribed to 1209–1235; the west transept and part of the central tower to 1235–1253. The *Presbytery* or "Angel Choir" was finished before 1282; the cloisters and the upper part of the central tower between that time and 1300. The upper part of the western towers is Perpendicular work of about 1450. By far the greater part of the church is Early English, and is scarcely surpassed by any other example of that period. The Norman portion of the west front is readily distinguished from the Early English, and affords a good opportunity for comparing the two styles. The Perpendicular windows above the principal doors were inserted about 1380.

The large "rose" window in the north transept is one of the most splendid works of the 13th century. The exterior ornamentation is exquisite in all its details; and the ancient glass is of almost matchless beauty. In the south transept there is another rose window, equally remarkable as an example of the Decorated period. The tracery has been compared to the fibres of a leaf, and is as beautiful as that of the famous Carlisle window. It is filled with fragments of Early English glass collected from various parts of the Cathedral.

The "Angel Choir" takes its name from the thirty sculptured angels in the spandrels of the triforium arches. These are reckoned among the best examples of Early English art. The *Galilee Porch,*

the *southeastern portal*, the *chapter-house*, the *east front*, and many other portions of the Cathedral are also worthy of special study.

In the lofty and beautiful central tower hangs "Great Tom of Lincoln," the famous bell first cast in 1610 and recast in 1834, weighing 11,096 lbs., just one ton more than its original weight.

FROM LINCOLN TO PETERBOROUGH

Instead of proceeding by direct line from Lincoln to Peterborough (52 miles) it is better to go via Boston, as it costs but a trifle more in either time or money. A stop of an hour or two will mean some very pleasant memories.

Boston is 31 miles from Lincoln by rail. It takes its name (Botolph's Town) from the monastery of St. Botolph, built here in 654, and destroyed by the Danes in 870. *St. Botolph's Church*, built in 1309, is one of the largest parish churches in England, being 245 feet long and 98 wide within the walls. The tower, known as "Boston Stump," is 288 ft. high and contains a carillon of 36 bells. For an interesting account of the place see Hawthorne's "Our Old Home."

PETERBOROUGH is 32 miles by rail from Boston, and a town of some 33,000 inhabitants.

Its one lion is the *Cathedral*, one of the most important Norman structures left in England. It owes its origin to a Benedictine abbey, founded in 655, destroyed by the Danes in 870, and restored in 966. At the dissolution of the monasteries it was spared because Catherine of Aragon had been buried within its walls. It was suggested to Henry VIII "how well it would become his goodness to erect a fair monument for her"; whereupon he is said to have replied, "Yes, I will leave her one of the goodliest in the kingdom"; and verily no queen ever had a nobler monument than this majestic old abbey church of "Peterborough the Proud."

The grounds about the Cathedral are in perfect keeping with its sacred character. "Of all the lovely closes that I ever beheld," says Hawthorne, "that of Peterborough Cathedral is to me the most delightful, so quiet it is, so solemnly and nobly cheerful, so verdant, so sweetly shadowed, and so presided over by the stately minster, and surrounded by ancient and comely habitations of Christian men." The *western gateway* of the close, built by Abbot Benedict (1177–1193), remains as of old, when all visitors, of whatever rank, put off their shoes before passing through it. The west front, with its triple arches, 82 feet high, is of the purest Early English (erected probably between 1200 and 1222). From the apse of the choir (1118–1133) to the west front the church affords an excellent example of the gradual changes in style from early Norman to fully developed Early English. The nave (1155–1193) is throughout Norman, and retains the remarkable wooden roof with its painting of the 12th century. The ceilings of the transepts

are of the same date. But the Cromwellians broke all the ancient glass, and destroyed all the furniture, the organ, etc., besides pulling down the cloisters and burning the records of the Cathedral. The roof of the choir is probably of the latter part of the 15th century, and the painting and gilding (as on the flat roof of the apse also) are recent. The central tower, condemned as unsafe in 1883, has been rebuilt.

A black marble slab near the south door of the choir marks the tomb in which the body of Mary Queen of Scots lay until removed to Westminster Abbey. *Queen Catherine's grave* is in a similar position on the opposite side of the choir.

The *New Building* so-called, forming the eastern end of the church (begun in 1438, but not completed until nearly a century later), is remarkable for the beautiful fan tracery of the ceiling.

There is an excellent view of the exterior of the Cathedral from the churchyard, where "the rich Perpendicular chapel, the Norman apse towering above it, and the many lines of towers and spires group most picturesquely, and are well contrasted by the surrounding foliage."

FROM PETERBOROUGH TO CAMBRIDGE AND LONDON

A railway ride of 30 miles from Peterborough brings the tourist to **ELY,** a small city of 8000 inhabitants rising from the surrounding fens, and the seat of another great cathedral.

Here on "the isle of Ely" (now no longer island) which later was to become famous as the scene of the struggle of Hereward "the Last of the English" with the Normans, a monastery for both men and women was founded by St. Etheldreda in the year 673. The Danes destroyed it in 870, but it was refounded in 970 for Benedictine monks. The present *Cathedral* was begun by the first Norman abbot (1082–1094), and before 1107 it was so far completed as to be dedicated to St. Peter and St. Etheldreda. The *Galilee Porch* was built 1198–1215, and the Norman Choir rebuilt 1235–1252. The central tower fell in 1322, and the *Octagon*, which replaced it, was completed in 1328; the *Lantern* being added before 1342. The western part of the *Choir*, ruined by the fall of the tower, was rebuilt about 1338. The *Lady Chapel* was begun in 1321, finished in 1349. The Cathedral, therefore, contains examples of all the periods of Gothic architecture from early Norman to late Perpendicular. The Galilee Porch and eastern part of the Choir are of the best Early English work, while the octagon, the western choir, and the lady chapel are perhaps the best specimens of pure Decorated in England. The recent restorations (under the direction of Sir G. G. Scott) are most complete and elaborate.

Ely Cathedral measures 520 feet in extreme length, and is the

longest Gothic church in Europe, though some others cover more ground. The western tower is 266 feet high.

Within, the view across the octagon from the angle of the nave-aisles is hardly surpassed in Europe. The roof above forms "the only *Gothic dome* in existence," and the effect, compared with that of the narrow lanterns of other cathedrals, is grand and beautiful. The organ is one of the best in England.

There are fine views of the Cathedral from a bridge over the railway near the station, and from a rising ground in the park, on the south side; and an excellent distant view from *Stuckney Hill*, two miles from Ely, on the Newmarket road.

CAMBRIDGE is 15 miles from Ely, on the banks of the Cam, from which it takes its name. The chief attraction is the *University*, which was probably founded in the 12th century, though its documentary history does not begin until the 13th. Sharing almost equally with Oxford the honor of being one of the two leading English Universities, Cambridge University is composed of 17 colleges and 2 "hostels," with over 50 professors, c. 75 readers and lecturers, some 300 fellows and 5000 students. The University possesses much of interest and charm, and may well claim several days from the unhurried traveller. The hurried tourist may, however, see much within a few hours. We shall mention only the buildings of chief interest. Proceeding nearly a mile from the station, one will first note the *Fitzwilliam Museum*, in the Grecian style, with large collections of paintings and sculptures. Just north of the Museum is *Peterhouse* (or *St. Peter's College*), the oldest of the Cambridge colleges, where the room occupied by the poet Gray is still pointed out. A little beyond is *Pembroke College;* and beyond Pembroke are *Queen's College*, most picturesque of the colleges of Cambridge, *St. Catherine's College* and *Corpus Christi College*, to the right of which are the extensive buildings known as the *New Museums*, containing most interesting Archæological, Geological, Mineralogical, Anatomical, Physiological and Zoological Museums.

In the centre of the town is *King's College*, its buildings grouped on three sides of the *Great Court*. The *King's College Chapel*, with its stained *Glass Windows* of the 16th century, its beautiful fan-vaulted *Ceiling*, and its carved *Stalls*, is not only one of the most famous specimens of the Perpendicular style, but also the crowning glory of Cambridge.

Still farther to the north are the *University Library*, with 800,000 volumes, 100,000 maps and 10,000 MSS., and *Caius College*, and *Trinity College*, the largest of the Cambridge colleges. The grounds and the entrance known as the *King's Gateway*, are very beautiful, and the great kitchens interesting. *St. John's College*, built about 4 courts, is second in size of the colleges. *St. John's Chapel* is an admirable example of modern Gothic. On the right beyond St. John's College is the *Church of the Holy Sepulchre*, the

oldest of the four round churches left in Britain. One's walk should be prolonged for at least half a mile farther, for the view from the artificial mound known as *Castle Hill*. *Newnham College* (for women), west of the Cam, dating from 1875, is of particular interest. *Girton College* (also for women), founded in 1869, is about two miles northwest of the town. The walk along the Cam behind the colleges with the view of the "Backs" and bridges, is the pride of Cambridge.

From Cambridge, it is 56 miles by rail to London; from Peterborough direct to London it is 76 miles.

FROM CAMBRIDGE TO STRATFORD-ON-AVON: THE SHAKESPEARE COUNTRY

From Cambridge to Stratford-on-Avon it is 116 miles by rail. From Cambridge, via Bedford, to Bletchley is 46 miles, and thence to Rugby 36 miles. A stop may be made at **Bedford** (30 miles from Cambridge), where John Bunyan used to preach. A walk of a mile thence will take you to **Elstow,** where the cottage is still standing in which he was born. **Olney,** where Cowper resided for several years, is 10 miles from Bedford. At **Ampthill** (8 miles from Bedford) formerly stood Ampthill Castle, where Queen Catherine resided while her divorce from Henry VIII was pending, and where a monument in her honor now stands. The Park is studded with ancient oaks, some of them ten feet in diameter. *Kimbolton Castle*, where Catherine died, now the seat of the Earl of Manchester, is about 10 miles north of Bedford.

Rugby, the "Mugby junction" of Dickens, is famous as the seat of *Rugby School* (founded in 1567), where Arnold taught and "Tom Brown" studied. A mile and a half distant is *Bilton Hall*, once the residence of Addison. A long avenue in the garden, known as "Addison's Walk," is said to have been his favorite promenade.

COVENTRY, 11 miles from Rugby, is situated on a rising ground whence the "three tall spires" are visible for miles around. There was a nunnery here as early as the 9th century, which was destroyed by the Danes in 1016. In 1043 the Earl of Mercia and his Countess Godiva founded a Benedictine monastery on its ruins. How the lady Godiva rendered another service to the town when she "took the tax away" need not be told here. The effigy of "Peeping Tom" is still to be seen at the corner of Hertford Street.

St. Michael's Church is one of the largest and noblest parish churches in England. The steeple (303 feet high) was begun in 1373 and finished in 1395. The church was completed by 1450, when Henry VI heard mass there. The interior is very imposing.

Trinity Church, near St. Michael's, has a spire 237 feet high,

built (1664–1667) to replace one that was blown down in 1664. The ancient stone pulpit is remarkable for its beauty.

The third of "the three tall spires" of Coventry is that of *Christ Church*, and is a remnant of the Greyfriars' Monastery (founded in 1358), having belonged to the old monastic church. The present church was built in 1832.

St. John's, dedicated in 1350, is famous for its windows, especially the great western one.

St. Mary's Hall (built about 1450) is a remarkable specimen of old English domestic architecture. It is now used for municipal purposes. The *Great Hall* is unsurpassed in its way, and the *Kitchen* with its liberal cooking arrangements is very suggestive of the generous hospitality of the olden time.

On the Foleshill road, to the north of the town, is the house where George Eliot lived before her father's death. *Arbury*, her birthplace, and *Griff House*, where she spent the first twenty years of her life, are between Coventry and Nuneaton, a few miles away.

Stoneleigh Abbey (14th century), the seat of Lord Leigh, 4 miles from Coventry (or 2 from Kenilworth), is shown to visitors and is well worth seeing.

From Coventry one may walk to Stratford-on-Avon, visiting Kenilworth and Warwick on the way. Two Englishmen are said to have laid a wager as to which was the finest walk in England. After the money had been put up, one named the walk from Stratford to Coventry, and the other that from Coventry to Stratford. Cf. John Ruskin's remark on the walk from Barmouth to Dolgelley, p. 84. Of course one may drive or motor from Coventry to Stratford.

Five miles over a broad smooth road, shaded with venerable elms and sycamores, brings us to **KENILWORTH**. *Kenilworth Castle* is on a rising ground to the west of the village. Scott has given us an admirable description of its ancient glories, when Elizabeth came here in 1575 to visit Leicester. Cromwell dismantled it, and it has suffered since from the tooth of time, but even in ruins it is stately and magnificent.

The *Parish Church* near the castle has a fine Norman doorway, and the interior is worth examining. Of the ancient *Abbey* the chief remnant is the *gateway*, which is very well preserved.

Another five miles of this delightful walk brings us to **WARWICK,** finely situated on elevated ground near the Avon. The town, though very ancient, is mostly modern in its architecture, a fire in 1694 having swept away most of the old houses. *St. Mary's Church*, rebuilt in 1394, was nearly destroyed in 1694; but the portions that escaped the flames are among the purest examples of Decorated work. The *Lady Chapel*, or *Beauchamp Chapel* (built between 1443 and 1464), is especially beautiful, and the tomb of its founder, Richard Beauchamp, is considered the most splendid in the kingdom, with the single exception of that of Henry VII in

Westminster Abbey. The tomb of Dudley Earl of Leicester is also magnificent, and there are other very beautiful monuments in the chapel. *Leicester's Hospital* is a fine specimen of the old half-timber style of building. The *East* and *West Gates* are remnants of the old walls of the town; above the latter is the *Chapel of St. James*, which Leicester appropriated to the use of the brethren in the adjacent Hospital.

Warwick Castle, which Scott calls "the fairest monument of ancient and chivalrous splendor which yet remains uninjured by time," stands on a rock overlooking the Avon. It is said to have been founded in 915 by Ethelfleda, the daughter of Alfred. In the war with the barons in the time of Henry III it was destroyed, except the towers. Thomas de Beauchamp, in the reign of Edward III, restored and strengthened it; and his son built *Guy's Tower* in 1394. James I gave it to Sir Fulke Greville, who spent £20,000 — an enormous sum for that time — in repairing and adorning it. It has been the property of the Grevilles ever since.

Leamington, two miles from Warwick, is a popular wateringplace (chalybeate, saline, and sulphur springs), and a favorite centre for excursions to Warwick, Kenilworth, Coventry, Stratford-on-Avon, etc. It has many handsome buildings, and the Jephson Gardens on the banks of the Leam are tastefully laid out.

STRATFORD-ON-AVON is 8 miles farther on (13 by rail). *Charlecote*, the seat of Sir Thomas Lucy, whom Shakespeare has made immortally ridiculous as *Justice Shallow*, may be visited on the way. It is some two miles aside from the direct road to Stratford. The park is finely wooded, and well stocked with deer, as of old.

Shakespeare's House, in Henley Street, became national property in 1847, and has been carefully restored (fee, 1*s*.). The room in which the poet is said to have been born seems to have undergone but little change since that day, and the antique fireplace can scarcely be of later date than the time of Elizabeth. In another room there is a small museum of Shakespearian curiosities (6*d*. extra).

Stratford Church, in which Shakespeare is buried, is on the bank of the Avon (adm., 1*s*.). It is a large and elegant structure, with a graceful stone spire (163 feet high), erected in 1764 to replace a wooden one that had been taken down. The oldest parts are the transepts and part of the central tower (early 13th century). The aisles were added in the 14th century, and the rest of the church is of the 15th. The chancel, as in some other old churches, is not exactly in line with the nave but inclines to the north. The building has been judiciously restored in recent years. The elegant window illustrating Shakespeare's "Seven Ages" is the contribution of Americans. The grave of Shakespeare is in the chancel, covered by a plain flag-stone bearing the familiar adjuration that has availed to keep it undisturbed, while above, on the wall to the

left, is the monumental bust which is the most trustworthy representation of the poet. His wife lies near him, with his favorite daughter, "good Mistris Hall," and Dr. John Hall her husband. In the chancel there is also an elegant marble monument to John Combe, the poet's friend. A printed description of the church is given to each visitor.

Of *New Place*, the home of Shakespeare's later days, few traces now remain, but these are carefully preserved, and the grounds are admirably kept. Near the site of the mansion is the *Guild Chapel*, founded in 1269. The chancel was rebuilt about 1450, and the rest of the edifice in the reign of Henry VII. The *Guild Hall*, adjoining the chapel, was built at the same time, but has undergone many changes and alterations. The *Grammar School*, where Shakespeare was doubtless a pupil, is in the second story.

The *Shakespeare Memorial Building* (with library of 10,000 volumes, picture-gallery, theatre, etc.), in a pleasant situation on the banks of the Avon, should be visited (*6d.*) The tourist should not fail to climb to the top of the *Tower* for the view of Stratford and the valley of the Avon. In the *Theatre* performances of Shakespeare's plays are given during April and May. The *Drinking Fountain*, the gift of Mr. Childs of Philadelphia, will not be overlooked by the American tourist. The old *Town Hall* contains a statue of Shakespeare presented by Garrick. The *Harvard House*, birthplace of John Harvard's mother, was restored in 1908 as a memorial of him.

SHOTTERY, where Anne Hathaway lived before she became the wife of Shakespeare, is about a mile from Stratford, and may be reached by a foot-path through the fields. The cottage that was Anne's home (according to tradition generally credited) has a timber and plaster front, and a thatched roof. The interior appears to have been altered very little since Shakespeare came a-wooing hither by that same pleasant path. The cottage is now national property.

FROM LIVERPOOL OR CHESTER TO THE SEVERN: INDUSTRIAL ENGLAND

The four chief industrial centres in England are Leeds, Sheffield, Manchester and Birmingham. For Leeds, see p. 13, and for Sheffield, p. 14.

Manchester (31 miles northeast of Liverpool), with a population of over 700,000, the centre of a great cotton manufacturing district, is in the midst of one of the most densely populated areas in the world. The Manchester Ship Canal, constructed in 1887–94 at a cost of over $80,000,000, connecting the city with the Mersey, has virtually made of Manchester the third most important seaport in England.

The *Cathedral*, originally the Collegiate Church, was founded in 1422, but has since undergone many changes. The choir is the most beautiful part of the edifice, and the oaken stalls, dating from about 1505, are finely carved. Some of the modern public buildings are very elegant, especially the new *City Hall* and *Assize Courts*. *Owens College*, now incorporated in the *Victoria University of Manchester*, popularly known as *Manchester University*, has some 50 professors and about 1200 students; the buildings are extensive and handsome. The *Manchester Museum* adjoining the University has a noteworthy collection of Egyptian antiquities. The famous *John Rylands Library* with over a quarter of a million volumes is housed in a beautiful late-Gothic building. The *City Art Gallery* contains a large collection of modern paintings, water-colors, bronzes and porcelains. Among the paintings are collections of the British School of the 17th, 18th, and 19th centuries, the Barbizon School and the Pre-Raphaelites. This Gallery vies with the *Whitworth Institute* in the extent and value of its collection of water colors; and together the two institutions make Manchester one of the chief centres for the study of British art.

From Manchester it is 25 miles to **Buxton,** in Derbyshire, famous since Roman days for its warm baths and springs.

Twenty miles southeast of Buxton is **MATLOCK BATH**, noted for its medicinal springs, situated in a romantic valley or ravine, through which the silver Derwent flows. On one side rises the *High Tor* (396 feet high), and on the other the loftier *Masson* (1110 ft.). Besides the springs, the attractions are the caverns and mines, rich in fossils and stalactites, the petrifying wells, and the many delightful excursions in the neighborhood. The mines here were worked by the Romans, Saxons, and Danes, and traces of the Roman operations are recognizable even now.

Chatsworth, "the Palace of the Peak," the magnificent seat of the Duke of Devonshire (11 to 4; Sat. 11 to 1), is 14 miles from Buxton and 11 from Matlock Bath. From the latter there are char-à-bancs to Chatsworth in summer at moderate rates. The walk from Matlock Bath along the banks of the Derwent is a delightful one, if you have the time for it; also the trip to **Dovedale,** with its memories of Izaak Walton.

Haddon Hall, famous as one of the noblest and best preserved of the *old* baronial mansions of England (open daily; gratuity to custodian), is 5½ miles from Chatsworth. It may be reached by char-à-banc from Matlock Bath, or by rail to Rowsley, and thence by drive or walk of 2 miles.

From Matlock Bath one's tour may be continued by rail to **LICHFIELD** (54 miles), which is on the direct line from Chester or Liverpool to London. The *Cathedral*, built mainly in the 12th and 13th centuries, is a magnificent example of Decorated work. The central spire, 258 feet high, is "incomparable for lightness

and elegance." The shaded avenue on the north side of the cathedral, called "the Dean's Walk," is said to have been a favorite resort of Major André. The house where Dr. Johnson was born is still standing, and the *Grammar School*, where he and Addison (whose father was Dean of Lichfield) and Garrick were pupils, has been recently restored.

At *Stafford* (46 miles from Chester) the railway branches to the south, passing through **Wolverhampton** (61 miles), famous for its manufactures of hardware, and its 15th-century *Church of St. Peter*.

Kidderminster, noted for its carpets, is 15½ miles from Wolverhampton, on the river Stour.

Birmingham, which contends with Manchester for foremost place in England as a manufacturing centre, is a city of over 840,000 inhabitants. It is 74 miles from Chester. Its chief industries are the making of buttons, steel pens, swords and guns, gold and silver plate and jewelry, articles of brass, bronze, iron, glass, papier-maché, etc. Burke called the town "the toy-shop of Europe," but most of its toys are for "children of larger growth."

The chief buildings are the *Town Hall*, a large structure in the Corinthian style; the *Council House*, also in the Grecian style, in one wing of which is the *Corporation Art Gallery and Museum*, with some of the most notable collections in England outside of London; *Mason College*, which has been made into the *Administrative Building* of *Birmingham University;* the Anglican *Cathedral of St. Philip*, with stained-glass windows by Burne-Jones; *St. Martin's Church* in the Decorated style; and the Roman Catholic *Cathedral of St. Chad*, also in the Decorated style. In **Bournbrook,** a suburb three miles to the south, are the new buildings of *Birmingham University*, with lofty central Tower, 325 ft. in height.

Worcester (about 25 miles from Birmingham and 14 from Kidderminster), is nearly in the centre of England. The *Cathedral* is the chief object of interest. The remarkable groined roof, the Early English choir, and the central tower are perhaps its finest features. It contains numerous monuments, among them King John's, with, possibly, the earliest effigy of an English sovereign. The *Royal Porcelain Works* are well worth a visit (6*d.*).

Cheltenham, with its mineral springs, one of the most fashionable of English watering-places, is 21 miles from Worcester. From Cheltenham one may visit **TEWKESBURY** and **Deerhurst** by motor omnibus.

Tewkesbury Abbey Church is one of the finest Norman churches in Britain; it has almost the proportions of a cathedral, and is rich in monuments. In the South Tower is a memorial to Mrs. Craik (1826–87). Here in 1471 was fought the bloody *battle of Tewkesbury*, in which the Lancastrians were signally defeated.

Deerhurst is interesting for its two pre-Norman buildings —

the *Church of St. Mary* which may have been built in the 9th century, and *Odda's Chapel*, dating from 1056.

GLOUCESTER is about 28 miles from Worcester (127 from Chester) in a beautiful valley on the Severn. The *Cathedral*, begun in the 11th century and finished early in the 15th, includes all the Gothic styles. It is 427 feet long, and 154 wide through the transepts; the central tower is 223 feet high, and is "the perfection of elegance and harmony." Among the monuments are those of Robert Duke of Normandy, Edward II, and Dr. Jenner. The great east window is the largest in England. Cf. p. 12.

From Gloucester the tourist may proceed to Hereford (30 miles) and the Valley of the Wye; or to Cardiff (57 miles) and South Wales; or to Bristol (37 miles) and Somerset.

THE VALLEY OF THE WYE

The Wye rises on the slopes of Plynlimon in western Central Wales, and, after flowing for 130 miles through the loveliest and most varied river valley in Britain, empties at last into the Severn, two miles from Chepstow. It is possible to see practically the whole length of the Wye on foot, by cycle, by motor or by rail. But it is even more delightful to make the trip by boat from Ross to Chepstow, or, if one is disposed to linger longer in the valley, from Hereford to Chepstow. If this latter plan be adopted, halts for the night should be made at Ross and Monmouth, and if Raglan Castle be included in the itinerary, a third night should be spent there.

HEREFORD, one of the most interesting places in the west of England, is easily reached by rail from Worcester (29 miles) or from Gloucester (30 miles). A very pleasing view of the city may be had by crossing the old bridge over the Wye and following the path to the right. Dominating all is the square Decorated *Tower* of the *Cathedral* set in the midst of a typical English scene. Though one of the smaller English cathedrals, that of Hereford is among the few that contain perfect specimens of the different styles of English architecture, but so happily blended as to make a fascinating whole. Here one may see the Norman style in the piers of the *Nave*, the *Clerestory* and the *South Transept* (1079–1148); Early English in the *Lady Chapel* and *Clerestory* of the *Choir* (1186–1288); the Decorated in the *East Transept*, the greater part of the *Tower* and the *Aisles* of the *Nave;* and the Perpendicular in *Bishop Booth's Porch*, the *Sacristy*, the south wall of the *South Transept*, and, in part, the *West Front.*

Ross is 12 miles from Hereford by rail, and about three times as far by the river, which, throughout this stretch, is almost as crooked as the River Jordan. As is true of Hereford, Monmouth, and Chepstow, Ross is a fine centre for excursions not only up and down the river, but in the country to the east and west. It is in

the midst of the loveliest scenery of the Wye, and was the home of Pope's "Man of Ross," whose tomb is in the parish church.

The ride by boat from Ross to Chepstow is full of surprises as the river twists and turns in horseshoes and ox-bows, now flowing under high cliffs, now passing between wooded banks or through romantic gorges. To the angler the river has its attraction, the salmon being especially fine. The places of paramount interest along the lower stretch of the river are: **Symond's Yat,** where the Wye makes one of its greatest bends, the summit of the enclosed hills commanding an extensive view; **Monmouth** with its graceful spire of *St. Mary's Church,* from which town an excursion may be made to *Raglan Castle,* one of the most picturesque of ruins; and **Chepstow** with its tubular bridge and ruined castle. From this latter town an excursion may be made to both The Windcliff (5½ miles) and Tintern Abbey (10 miles) by coach, or, if the tide permits, by boat. The tidal part of the river which extends to St. Briavels, two miles above Tintern Abbey, is not attractive at low water.

THE WINDCLIFF is a steep limestone hill rising 800 ft. above the river at its base which here makes a most majestic curve. From the summit can be obtained one of the grandest views in England, comprising nine of the counties of England and Wales.

Surrounded by wooded hills, and with the Wye close beside it, the site of *Tintern Abbey* is one of great natural beauty, while the ruin itself has no rival of its kind in England; one glimpse of it is ample recompense for the cost of the entire excursion.

From Chepstow to the Severn boatmen must have special regard to the *Tide* which rises with extraordinary rapidity. The height of the average spring tide is 38 ft., though record is found of 70 ft. Nowhere else are there higher tides, save in the Bay of Fundy, Nova Scotia.

By way of preparation for a trip of the length of three days or more, one will do well to provide himself with a copy of "The Wye Valley," one of the Ward, Lock & Co.'s two-shilling English guides.

BRISTOL AND SOMERSET

From Chepstow the tourist may proceed via Severn Tunnel Junction to Bristol (30 miles), which is 33 miles from Gloucester and 118 miles from London. **BRISTOL** is both city and county in itself. It was the birthplace of Southey and Coleridge.

The *Cathedral,* originally the church of St. Augustine's Abbey, contains the monument of Bishop Butler (author of the "Analogy"). The interior is striking, with "extraordinary vaulting." The *Choir* is in an early Decorated style, not to be found elsewhere. The *Lady Chapel* has a Tree-of-Jesse window with *Stained Glass* of the 14th century. But the Cathedral yields in architec-

tural interest to the *Church of St. Mary Redcliffe*, the interior of which is in the purest style of the Perpendicular period. Queen Elizabeth called it "the fairest, the goodliest, the most famous parish-church in England." It was in this church that Chatterton pretended to have found the "Rowley" manuscripts. In *Broadmead Chapel* Robert Hall preached for five years. Behind *St. Peter's Church* is the grave of Savage the poet. In the northeastern part of the city is a noteworthy group of new buildings: the *Municipal Museum;* the *Art Gallery;* and the buildings of *Bristol University* (incorporated in 1909).

Clifton, a suburb of Bristol, is noted for its salubrious air and its charming scenery. From the elevated plateau of **Clifton Down,** a suspension bridge, 700 feet long and 250 feet above the water, spans the gorge of the Avon.

BATH is 11 miles from Bristol and 107 miles from London. "It is situated on the winding Somerset Avon, in a cup or bowl, surrounded by wooded downs up the steep sides of which its buildings climb in tier upon tier of crescent, terrace and square" (Muirhead). It is the most famous of English spas, and owes its name and prosperity to its *four mineral springs* which are the only really hot springs in Britain and flow over half a million gallons per day. Of the greatest interest are the *Roman Baths* used from the 1st to the 4th centuries, then long lost sight of and re-discovered in 1755, though the more important excavations date from 1878. The Baths are thought to have covered an area of 6 or 7 acres. The ruins that have been excavated are in a remarkable state of preservation, in rooms 20 ft. below the present surrounding surface of the city, and comprise the great rectangular bath 82 ft. by 40 ft. in a much larger room; a large circular bath, small baths and hypocausts, a huge octagonal well, and "the only dipping well for drinkers ever found in a Roman bath." The *Abbey Church*, of late Perpendicular style, contains many monuments by Flaxman, Chantrey, and others, and is famed for the size and number of its windows which have won for it the soubriquet of "Lantern of the West."

From Bristol the tourist proceeds to *Yatton*, where change of cars is made for the Cheddar Valley line which skirts the **Mendip Hills,** a limestone chain some twenty-odd miles long with many "swallet-holes," and caves.

At **Cheddar** (22 miles from Bath) one stops over a train to climb from there the famous **Cheddar Gorge,** "a narrow, winding pass, 1 mile long, through which a steep road ascends between perpendicular limestone cliffs (at one point 430 ft. high) presenting wild and striking rock scenery perhaps unsurpassed in England."

From Cheddar it is less than eight miles to **WELLS**, which, by direct road, is 18 miles from Bath, 17 from Bristol and 125 from London. It is a lovely and secluded place, very ancient and very sleepy, but its *Cathedral* is one of the largest and most splendid in

the kingdom. "The traveller who comes down the hill from Shepton-Mallet," says the historian Freeman, "looks down on a group of buildings without a rival either in our own island or beyond the seas." 'The group comprises church, deanery, school, palace, vicar's close, gateways, and houses for arch-deacon, precentor, organist, and architect.' The close retains its antique character completely, and is rivaled in charm only by that of Salisbury. "The moat about the Bishop's palace, overhung by a thick curtain of aged elms mingled with ivy, growing like a warrior's crest upon the high turreted interior walls, and reflected in deep shadows in the smooth dark mirror of the water, has a thoroughly feudal look, which is heightened by the drawbridge over the moat, and the frowning castellated gateway." The Cathedral occupies the site of a Saxon church built in 704, but no part of the present structure is older than the 12th century. The west front retains much of its rich sculpture and statuary, including 153 figures of life-size, and more than 450 smaller ones, and challenges comparison with Amiens. The central tower, the chapter-house, and the lady chapel are also much admired.

About five miles from Wells is **Glastonbury,** associated with the earliest traditions of the English Church, blended with the heroic legends of King Arthur and his Knights. It was the "vale of Avalon," or, as Tennyson calls it,

> —"the island-valley of Avilion,
> Where falls not hail, or rain, or any snow,
> Nor ever wind blows loudly; but it lies
> Deep-meadowed, happy, fair with orchard-lawns,
> And bowery hollows, crowned with summer seas."

Here stood the *Abbey of Glastonbury*, one of the richest in all England, the scanty ruins of which are still of much interest. King Arthur and Guinevere, King Edgar, and many nobles and prelates were buried here, it is said, but no traces of their monuments are left. Here grew "the Glastonbury thorn," and here St. Dunstan put the devil to flight with the red-hot tongs. On *Tor Hill*, northeast of the town (whence there is a fine view), the last Abbot of Glastonbury was hanged by Henry VIII.

FROM STRATFORD-ON-AVON TO LONDON

From Stratford-on-Avon to Oxford is 58 miles by rail.

Woodstock, celebrated as the occasional residence of Henry I and Henry II, and of the "fair Rosamond," may be visited *en route*, or by excursion from Oxford (8 miles). Near Woodstock is *Blenheim Palace*, the gift of the nation to the Duke of Marlborough. The park is always open to pedestrians, but the house and gardens only on Tues. and Fri., 12–3 (6*d*. each).

OXFORD, the home of one of England's two greatest Universities, is a city to which at least a day should be given, though that

will afford but a hurried glance at its more prominent objects of interest.

It is one of the very few places where we should advise the hurried tourist to take one of the local guides, whose services will be worth the few shillings paid him for leading the way through the intricate network of the University buildings.

Christ Church College was founded by Wolsey in 1525, and its magnificent *chapel* is the Cathedral church of the see of Oxford. The *Hall* is a noble room. *Merton College*, founded about 1264, has a very beautiful chapel of the 15th century, and the library is the oldest in the kingdom. *New College*, founded by William of Wykeham in 1386, is one of the wealthiest of the colleges, and the chapel is very handsome. The *gardens* of *St. John's College* are much admired, and the grounds of *Magdalen College* (perhaps the most beautiful college in Oxford) are no less attractive. The latter include "Addison's Walk," a shaded avenue that was his favorite resort when a student here. The *Bodleian Library* (founded in 1602), with over a million volumes, including over 40,000 volumes of MSS. and *Picture Gallery* with many most interesting historical portraits; the *Sheldonian Theatre* (built by Wren) seating 1500 persons; the *Ashmolean Museum* (also by Wren) with priceless collections of Art and Archæology; the *Radcliffe Library* and *Observatory*, the *Divinity School* (in the hall of which Cranmer, Latimer, and Ridley were tried in 1555), *St. Mary's Church*, the *Taylor Institute*, the *University Galleries* and *Museum*, the *Botanical Gardens*, and the *Martyrs' Memorial* are also among the noteworthy things in Oxford. The *High Street* is the subject of one of Wordsworth's sonnets; and Hawthorne calls it "the noblest old street in England."

Oxford is the best centre from which to visit **FAIRFORD** (25 miles), and Fairford should on no account be missed by the lover of the beautiful. The late-Perpendicular *Church of St. Mary* has one of the most striking interiors in England, because of its 28 Windows of 16th-century Stained Glass. These windows are said to have inspired William Morris and Burne-Jones to begin their productive artistic careers.

From Oxford to London it is 63 miles by rail; it is about the same distance by highway; and considerably farther by river. The journey by char-à-banc or steamer is to be preferred, if the weather be favorable.

LONDON

Getting About

A week is the least time that should be given to **LONDON**, even if you have only two or three months for the entire tour. If you have but six weeks exclusive of the ocean passages, take a

week for the great city, even at the sacrifice of a dozen inferior places. And to make the best use of the time, buy one of the local guidebooks, and select carefully what you most desire to see. Then lay out each day's work in such a way as to see everything with the least travel, grouping objects of interest that are in the same quarter of the city. The best general "Guides to London" are *Muirhead's* (12*s.*) and *Baedeker's* (12*s.*). *Murray's* (12*s.*) is likewise fine, and may be preferred by those who would put the emphasis on the literary side of London. The best of the cheaper guidebooks is Ward, Lock & Co.'s illustrated "London and Environs" (boards, 2*s.*; cloth, 5*s.*). These give all needed information concerning the means of getting about by "taxis," omnibuses, "underground railway," Thames steamers, and the fast-disappearing though picturesque two-wheeled hansom.

One may get an idea of the vastness of London by riding through it on top of an omnibus; and this is, moreover, the *quickest* way of obtaining a general view of its most remarkable features. If your hotel is in or near the Strand, take one of the omnibuses in that street and ride to the Bank, through the Strand, Fleet Street, and Cheapside; and then ride in the opposite direction from Charing Cross to Paddington through Regent and Oxford Streets and Edgware Road. You can return by an omnibus running through Oxford Street and Holborn to a point near your hotel; or continue your ride to the Bank, whence you may take some other of the many lines radiating from that centre. You may go northward to Holloway via City Road, Highbury, and Islington, and on your return take a bus for the "Queen's Elm," via Holloway Road, Caledonian Road, Euston Road, Portland Road, Regent Street, Piccadilly, Knightsbridge, and South Kensington. There are also omnibuses from Holloway to *Westminster*, and others from Westminster Bridge to *St. John's Wood* on the north or to *Camberwell* on the south. From the Bank, an omnibus across London Bridge connects with the electric "tram," which will give you a long ride on the Surrey side of the Thames to *Brixton* and *Clapham*, whence you may return by another tram to Westminster Bridge. A long ride affording a view of almost every variety of London street scenery may be taken by a "Stratford and Bow" omnibus from *Oxford Circus*, by way of Regent Street, Pall Mall, Trafalgar Square, Strand, Fleet Street, St. Paul's, the Bank, Cornhill, Leadenhall Street, Aldgate, Whitechapel Road, Mile End, to *Stratford* in the extreme east of the city.

Do not fail, moreover, to make an excursion or two on the Thames by the swift steamers that ply on the river. Go down as far as Greenwich, and up to Chelsea (or to *Kew*, on your visit to that place). These excursions give you the best view of the river, with its bridges and Embankments, and also of the buildings on or near its banks. From no other point do the Parliament Houses appear to so good advantage, and there is no finer *near* view of the dome of St. Paul's than from the Thames.

When your only object is to go as quickly as possible from one part of the city to another, take the "underground" railways (the routes and stations of which you will see on the maps in the local "Guides"); but when not pressed for time you will naturally prefer to travel above ground, in order to see more of the city.

One should *walk* a good deal in London, and it may be well to take one or two half-day "tramps" in a thoroughly aimless and vagabond way. You are sure to meet with enough that is worth seeing, and may light upon some things that are not down in the guidebooks.

A very good walk is from London Bridge west to Trafalgar Square, then through Whitehall, Pall Mall, and Regent Street, "the irregular cross which springs from Trafalgar Square." You thus pass "the *six* great centres of life and architecture which distinguish the Metropolis." These centres are (1) London Bridge, (2) the Bank, (3) St. Paul's Churchyard, (4) Charing Cross, (5) the end of Parliament Street, and (6) Waterloo Place.

Another good walk is along the *Thames Embankment* from Blackfriars (walk halfway across *Blackfriars Bridge* for the view of St. Paul's) to Westminster, passing *Cleopatra's Needle* near *Charing Cross Bridge;* then across *Westminster Bridge*, and along the *Albert Embankment* on the other side, past *St. Thomas's Hospital* and *Lambeth Palace*, to *Lambeth Bridge*, or as far as *Vauxhall Bridge;* returning by motor omnibus.

There is a fine walk along *St. James's Park*, by the Mall, a stately avenue connecting Buckingham Palace with the new Admiralty Buildings. At the Palace end the *Memorial to Queen Victoria* has been erected. At the East is a noble gateway leading into the Strand, and the Mall is bordered by palaces in spacious grounds, the residences of members of the royal family.

Chief Objects of Interest

We shall now mention very briefly the chief things that *must* be seen in London, referring you to the local "Guides" for fuller information.

Westminster Abbey is a magnificent Gothic church, to be associated in one's mind with England's Cathedrals, and even more interesting as "the only national place of sepulture in the world, — the only spot whose monuments epitomize a people's history." On visiting the building for the first time, one should be sure to enter by the North Transept — so much finer is one's first impression than if entrance be made by the West Front. Among the kings and queens buried here are Edward the Confessor, Edward I and III, Henry V and VII, Elizabeth, and Mary Queen of Scots, besides many who have *no monument*, as Edward VI, Mary I and II, James I, Charles II, William III, Queen Anne, George II, etc. Here also lie statesmen, like Chat-

ham, Pitt, Fox, Canning, Disraeli, and Gladstone; poets, like Chaucer, Spenser, Ben Jonson, Beaumont (Fletcher's grave is in St. Saviour's, Southwark), Cowley, Dryden, Congreve, Gay, Prior, Addison, Campbell, Tennyson, and Browning (Mrs. Browning's body lies in Florence); the novelists Dickens and Thackeray; with divines, lawyers, philosophers, historians, and other noted characters, the mere list of whose names would fill whole pages. Not without interest is the tomb of the otherwise unknown William Parr, whose life of 140 years extended over the reigns of ten of England's sovereigns. Of special interest is the inscription on the slab in the floor of the nave that marks the resting place of David Livingstone. Near by is the grave of England's Unknown Soldier, always buried deep in flowers.

The south transept is known as "Poet's Corner" and is almost a riot of memorials. It is dear to all lovers of much that is best in English Literature, and of particular interest to Americans in that it contains a bust of Henry W. Longfellow, who shares with James Russell Lowell the distinction of being the only non-Englishmen honored with memorials in England's Pantheon. A medallion and stained-glass window in the passage leading to the Chapter House recall the services of Lowell.

The Abbey is open to the public on week-days except during the hours of service. The nave, transepts, and cloisters are free. Admission to "the Tombs of the Kings" including the exquisite Henry VII Chapel, with the most beautiful stone ceiling and the most magnificent tomb in England is 6*d*. (free on Mon. and Tues.). Admission to the little upper-room containing the effigies in wax of Queen Elizabeth, William and Mary, Lord Nelson and other worthies, is also 6*d*. Service daily at 9.15 and 10 A. M., and 3 P. M.; and on Sundays at 10 A. M., 3 and (for a part of the year) 7 P. M.

St. Paul's Cathedral, exceeded in size among English cathedrals only by York and Liverpool (not yet completed), is the only Renaissance church among them all. It almost vies with Westminster Abbey in being the national church. It is viewed best from the river. Its façade is decidedly unprepossessing; but its great Dome, 365 ft. in height, is glorious. There are some famous monuments, not always in the best taste. Most appealing, perhaps, is that to Chinese Gordon. The Cathedral is open to visitors on week-days, except during the hours of service, beginning at 10 A. M. and 4 P. M. The charges for seeing the parts of the building not open to the public are: Galleries, Library, and Clock, 6*d*.; Ball (not always accessible) and Golden Gallery, 1*s*. each; Crypt, where are the tombs of Wellington, Nelson, etc., 6*d*. The Stone Gallery affords a fine view of London.

The Tower, next to Westminster Abbey, is to many the most interesting place in all London. It is open to visitors from 10 to 5 or 6 (adm. to White Tower, 6*d*.; to Jewel House, 6*d*.; both free on Sat.; but much crowded then; adm. to Bloody Tower, 6*d*.).

The Tower is perhaps the most picturesque building in the metropolis; the collection of armor is the largest in the Kingdom, though not as extensive as certain collections on the Continent; the *Regalia* dates, for the most part, only from the Restoration. The different towers, gates, etc., are all labelled, as are the chief objects of interest in the armories, etc. Descriptive "Guides" (*1d.* and *6d.*) are for sale at the entrance, but are hardly necessary, unless for reference at home. In the *White Tower*, built by the Conqueror, the *Chapel of St. John* is one of the finest examples of early Norman architecture to be seen in England.

If a person could spend but one day in London, he should devote it to Westminster Abbey, the Tower, and St. Paul's.

The *Houses of Parliament*, when not closed by special order, may be seen (10 to 3.30) *Saturdays*, by ticket obtained (gratis) at the Chamberlain's office in the building. When Parliament is in session, a peer's order admits one to the "Strangers' Gallery" of the House of Lords, and an M.P.'s order to that of the House of Commons. No ladies are admitted to the latter.

St. Stephen's Crypt is a remnant of the *old* Palace of Westminster, destroyed by fire. It is a good example of 13th century architecture, and has been completely restored and fitted up as a chapel.

The ancient *Westminster Hall* (generally open to the public), included within the present Houses of Parliament, was built by William Rufus, but was repaired (1397–1399) by Richard II, who raised the walls and added the carved timber roof. Here in the olden time were held the royal revels at Christmas, and here for centuries the great state trials took place, from that of Sir William Wallace to that of Warren Hastings. Here Cromwell was inaugurated as Lord Protector, and Charles I was condemned to die. No other room in England has been the scene of so many events involving the destinies of the nation.

Churches

Nearly all the old churches in London were destroyed by the Great Fire. Of those that escaped, *St. Bartholomew's*, West Smithfield, is the oldest, save the *Chapel of St. John* in the Tower. St. Bartholomew's was the choir and transept of the Priory of St. Bartholomew, founded about 1102, and is Norman with Perpendicular additions. The open space opposite St. Bartholomew's Gate was the scene of the Smithfield martyrdoms. The adjoining *Smithfield Market* is worth seeing.

St. Margaret's Church, close beside the Abbey, contains the tombs of Sir Walter Raleigh and William Caxton, and also windows given by Americans in memory of Sir Walter Raleigh, and of Phillips Brooks.

St. Saviour's, Southwark, since 1905 the *Southwark Cathedral*, is,

next to Westminster Abbey, the best specimen of Early English work in London. Nothing, however, remains of the old church but the choir and lady chapel. Here are buried Gower, Edmund Shakespeare (the poet's youngest brother), Philip Henslowe, the manager, whose "Diary" is well known to students of our dramatic literature, Fletcher (Beaumont's associate), and Massinger (in the churchyard). The Harvard Memorial Chapel commemorates the founder of Harvard College. There is a carillon of twelve bells in the Tower.

The *Temple Church*, near Temple Bar, was the Church of the Knights Templars. This church, the most important of the four round churches still standing in England, is an admirable piece of transition Norman (1185), and the choir is pure Early English (1240). "Here lies Oliver Goldsmith," may be read on a plain slab outside the church, to the east of the choir. The tourist visiting the Temple Church will take the opportunity of also visiting *Temple Gardens*, where Plantagenet plucked the white rose, and Somerset the red (Shakespeare's *I Henry VI.* ii. 4) and the *Middle Temple Hall* (built in 1572), the roof of which is "the best piece of Elizabethan architecture in London." Here *Twelfth Night* was acted in 1601.

St. Giles, Cripplegate, built in 1545, contains the tombs of Milton, Fox the martyrologist, Frobisher the voyager, and Speed the historian. Here Oliver Cromwell was married. A part of the old *London Wall* may be seen in the churchyard. *Milton Street*, near by, was formerly "Grub Street," the haunt of poor authors.

St. Mary-le-Bow, Cheapside, commonly called "Bow Church," is considered one of Wren's masterpieces. The crypt is Norman. The steeple, 235 feet high, contains the famous "Bow Bells."

Among the new churches, *All Saints'*, Margaret Street, Regent Street, is to be noted. The interior is exquisitely beautiful: even Ruskin praises it. It is one of the extreme "ritualistic" churches. *St. Andrew's*, Wells Street, in the same neighborhood, is another, and the music on Sundays is excellent. *St. Alban's*, Brooke Street, Holborn, is also a noted "high" church.

Mr. Spurgeon's *Tabernacle* is on the Surrey side of the Thames, near the "Elephant and Castle" tavern. It was rebuilt after being burned in 1898.

Largest of all the newer churches of London is *Westminster Cathedral*, the most important Roman Catholic church in England, near the west end of Victoria Street. It was erected in 1895–1903 in early Byzantine style. The exterior consists of alternate bands of red brick and gray sandstone. On the north side rises a square campanile to the height of 284 ft. which now leans 6 ft. out of the perpendicular. The top commands an extensive view of London. The interior is still unfinished, but already very impressive; when completed years hence in colored marbles and rich mosaics, it will vie in impressiveness with any

church in Britain. In the crypt are buried Cardinals Wiseman (1802–1865) and Manning (1808–1892), the first two Archbishops of Westminster.

For St. Paul's and Westminster Abbey, see pp. 31, 32.

Museums

The *British Museum*, in Great Russell Street, is open (free) every week day (except Good Friday and Christmas) from 10 to 4, 5, or 6, according to the season, and on Sunday afternoon from 2.30 (2 in winter). The collection of books, manuscripts, works of art, and antiquities is the largest to be found under one roof in the world. Specially noteworthy are the Elgin marbles, the Nineveh sculptures, the Egyptian rooms, and the antique vases and bronzes. Catalogues may be bought in the building.

The *Victoria and Albert Museum* (popularly called the *South Kensington Museum*, no less remarkable in its way, is free on Monday, Tuesday, and Saturday (10 A.M. to 10 P.M.); on other days 6*d*. admission is charged (10 A.M. to 4, 5, or 6 P.M., according to the season). It is especially rich in objects of mediæval and modern art, including paintings, sculptures, goldsmiths' work, jewels, enamels, carved ivories, porcelain, pottery, glass, armor, furniture, tapestries, etc., etc. The famous cartoons of Raphael are kept here. The Indian section, entered from Imperial Institute Road, east of the Imperial Institute, contains a magnificent collection of Oriental objects of art and curiosities. The Cross gallery has rooms 900 ft. in length filled with specimens of Saracenic, Turkish, Persian, Chinese, and Japanese art. No one should fail to visit it. The *Bethnal Green Museum* (at the East End) is a branch of the Victoria and Albert.

Near the Victoria and Albert Museum is the new *Natural History Museum*, containing the natural history collections of the British Museum (daily, 10 to 4, 5, or 6; Sunday, 2.30; free).

The *National Gallery*, Trafalgar Square, devoted exclusively to paintings, is open to the public (free) on Monday, Tuesday, Wednesday, and Saturday, from 10 to 4, 5, 6, or 7, according to the season; and also (for 6*d*.) on Thursday and Friday from 11. It contains more than 1100 pictures, including many noted masterpieces, each being marked with its title and the artist's name. There has been a rearrangement of the paintings, by Schools, since the Great War.

The *National Portrait Gallery*, with its 1200 or more portraits of celebrated men and women of British and Irish birth, is behind the National Gallery. It is one of the most enjoyable of the many London collections.

There are many other galleries of art (notably the *Royal Academy of Arts* with its Diploma Gallery; at Burlington House, the rich *Wallace Collection;* the *Tate Gallery* of modern paintings, etc.); and

museums in London, the special attractions of which, with times and terms of admission, etc., are duly chronicled in the local "Guides." At the Tate Gallery is the remarkable collection of the works of J. M. W. Turner, in rooms arranged especially for their accommodation.

The Parks

St. James's Park (on which *Buckingham Palace* fronts), *Green Park*, and *Hyde Park* form a connected stretch of beautiful pleasure-grounds. One should manage, if possible, to be in Hyde Park between 5 and 7 P.M., in May, June, and July, when the roads are thronged with elegant equipages and the foot-paths with lively crowds enjoying the gayety and display. *Kensington Gardens*, adjoining Hyde Park, are open to visitors on foot, but not to carriages.

The *Dogs' Cemetery* in Hyde Park, close by one of the entrances to Kensington Gardens, will be of interest to dog-lovers in particular and lovers of the unusual, in general.

Regent's Park, on the same side of the city, but some distance from Hyde Park, includes within its limits the *Zoölogical Gardens* (1*s.* admission; 6*d.* on Mondays), the largest collection of the kind in the world, and the *Botanical Gardens*, to which admission can be obtained only through the members of the Botanical Society.

Battersea Park is on the other side of the river, opposite Chelsea, with which it is connected by a suspension bridge. It contains the *Sub-tropical Garden*, of 4 acres, which is well stocked and admirably kept. On the south side of the park is the *Albert Palace* (concerts, etc.).

Victoria Park, Bethnal Green, recently laid out, has many attractions, among which is the *Victoria Fountain*, erected by Baroness Burdett-Coutts in 1862 at a cost of £5000.

Public Buildings

The *Bank of England* is a building covering 4 acres, but of no great architectural pretensions. Strangers may walk through the Hall, Rotunda, etc., during banking hours, or from 9 to 3. It is soon to be rebuilt.

The *Royal Exchange*, near the Bank, is a large and elegant edifice, with a Corinthian portico in front. The sculptures of the pediment are by Westmacott. Within and about the building are statues of Queen Victoria, Prince Albert, Queen Elizabeth, Charles II, Wellington (equestrian), Sir Rowland Hill, Sir Thomas Gresham, Sir Hugh Myddleton, and George Peabody. The busy hour "on 'Change" is from 3.30 to 4.30 P.M., especially on Tuesday and Friday.

The *Mansion House*, the official residence of the Lord Mayor,

is in the same neighborhood. The principal room, known as the "Egyptian Hall," is adorned with statues by modern British artists.

The *Guildhall* of the City of London is at the foot of King Street, Cheapside. In the great hall the annual "Lord Mayor's dinner" is given. The fine timber roof of this room was added in 1867. Here, besides sundry monuments and statues, may be seen the famous wooden giants, Gog and Magog, said to have been carved in 1708.

For other public buildings, municipal and national, see local "Guides"; also for *prisons* (*Newgate*, etc.); *markets* (*Smithfield*, *Covent Garden*, *Billingsgate*, *Columbia*, etc.); *hospitals* (*St. Bartholomew's*, the oldest in London, *Bethlehem*, or "Bedlam," *St. Thomas's*, *Guy's*, *Foundling*, etc.); *Inns of Court* (*Temple*, *Lincoln's*, *Gray's*, etc.); *royal palaces* (*Buckingham*, *St. James*, *Whitehall Banqueting-house*, etc.); *mansions of the nobility* (*Holland House*, *Bridgewater House*, etc.); *colleges* and *schools* (*University of London*, *King's College*, *Westminster School*, *St. Paul's*, *Charterhouse*, *Christ's Hospital*, etc.); *theatres* and other *places of amusement*, etc., etc.

Monuments

Of monuments may be mentioned *The Monument*, Fish Street Hill, erected from Wren's design to commemorate the *Great Fire* of 1666, from the top of which there is a fine view in clear weather; the *York Column*, Carlton House Gardens, which (if open) affords a good prospect of the West End; the *Nelson Column*, in Trafalgar Square, with Landseer's colossal lions at the base; the *National Monument to the Prince Consort*, or "Albert Memorial," in Hyde Park, a magnificent Gothic structure, with a profusion of sculpture about it; the Crimean *Memorial* (*Footguards'*) in Waterloo Place; and another Crimean one (*Westminster School*) near the west end of Westminster Abbey. *Cleopatra's Needle*, set up in 1878, is on the Thames Embankment, midway between Waterloo and Charing Cross bridges, and the *Griffin* on the site of Temple Bar in Fleet Street.

In St. Martin's Place just off Trafalgar Square has been erected a very chaste and beautiful *Statue to Edith Cavell*, martyred in Brussels during the Great War. In Kensington Gardens is one of the most unique of monuments — if it ever be permissible to compare this adjective — the *Statue to Peter Pan*, "the boy who never grew up," the creation of the pen of Sir James Barrie. The statue is in bronze, with little animals and birds peeping out of Peter's pockets, and grouped about his feet. It is beloved of children and grown-ups alike.

Cemeteries

Kensal Green Cemetery, on the Harrow Road, may be reached by omnibus. Here are the graves of Allan Cunningham, Sydney Smith, Tom Hood, Thackeray, Sir John Ross, Leigh Hunt, Kemble the actor, Eastlake the painter, Brunel the engineer, and many other persons of note.

Highgate Cemetery is well worth visiting for the view of London that it affords. "George Eliot" is buried here, and Coleridge in a vault hard by.

Bunhill Fields Burial Ground, near Finsbury Square, has been called "the *Campo Santo* of Dissenters." It contains the tombs of Defoe, Bunyan, George Fox the Quaker, Dr. Watts, the mother of the Wesleys, Ritson the antiquary, and others. More than a hundred thousand persons have been buried in this cemetery of less than four acres.

Men and Places

Murray fills fifteen pages with interesting lists of eminent persons born and buried in London, houses in which they have lived, places and sights connected with remarkable events, etc. From these we select a few items as samples of the whole.

Milton was born in Bread Street, Cheapside, where also stood the *Mermaid Tavern*. Cowley was born in Fleet Street, near Chancery Lane; Pope in Lombard St.; Gray at 41 Cornhill; Byron at No. 24 Holles St., Cavendish Square (house rebuilt); and Horace Walpole at 24 Arlington St., Piccadilly.

At *St. Sepulchre's Church*, Snow Hill, are buried Roger Ascham and Capt. John Smith; at *St. Martin's-in-the-Fields*, Trafalgar Square, Nell Gwynne, Jack Sheppard, Farquhar the dramatist, James Smith (of the "Rejected Addresses"), etc.; in *St. James's*, Piccadilly, Dr. Arbuthnot, Akenside, Sir William Jones, Dodsley the bookseller, and Yarrell the naturalist; at *St. Paul's*, Covent Garden, Butler (author of "Hudibras"), Lely the painter, Wycherley the dramatist, Macklin the actor, etc. Behind the *Wesleyan Chapel*, City Road, John Wesley is buried; Rev. John Newton in *St. Mary's Woolnoth*, Lombard Street; Swedenborg in the *Swedish Church*, Prince's Square, Ratcliff Highway; and Richard Baxter in *Christ's Church*, Newgate; Samuel Pepys rests in *St. Olave's*, Hart Street; Joe Miller, in the yard of *St. Clement Danes* (where Dr. Johnson used to worship).

Nelson lived at 141 New Bond Street; Burke, at 37 Gerard St., Soho (Dryden died at No. 43, same street); Milton, upon the site of 19 York St., Westminster; Tom Moore, at 27 Bury St., St. James St.; Shelley, at 41 Hans Place, Sloane St.; Sir Isaac Newton, in St. Martin's St., south side of Leicester Square; William

Penn, Norfolk St., Strand, last house on the left; Madame de Staël, 30 Argyll St., Regent St.; Talleyrand, House of French Embassy, north side of Manchester Square; Louis Philippe, Coxe's Hotel, Jermyn St.; Louis Napoleon, 3 King St., St. James Square. Keats lodged at No. 71 Cheapside, second floor; Johnson completed his dictionary in the garret of 17 Gough Square, Fleet St., and died at 8 Bolt Court, Fleet St. Sheridan died at 7 Saville Row; Horace Walpole, at 11 Berkeley Square; Sterne, at 41 Old Bond St.; Charles Lamb, at 4 Inner Temple Lane; Sydney Smith, at 56 Green St., Grosvenor Square; Handel, in Brook St., Hanover Square; Carl Maria von Weber, at 91 Upper Portland St. Many of these houses are still standing.

Shakespeare is said to have lived on the Bankside, Southwark, near the *Globe Theatre*, which stood where Barclay's Brewery now is. Izaak Walton lived in Chancery Lane, not far from Fleet St. on the left; Peter the Great, in Pepys's house, on the site of the last house, west side of Buckingham St., Strand, and he also frequented the "Czar of Muscovy" tavern, 48 Great Tower St.; Benjamin Franklin worked as a journeyman printer in Bartholomew Close, Smithfield, and lived at 7 Craven St., Strand.

The "Boar's Head Tavern," immortalized by Shakespeare, was near London Bridge, where the statue of William IV now stands; "Will's Coffee House" was at the corner of Bow St.; the "Mitre Tavern" is in Fleet St.; and "Crosby Hall," the residence of Richard III when Duke of Gloucester, and of Sir Thomas More, is now a restaurant in Bishopsgate Street. The old "Cheshire Cheese" hostelry, in Fleet Street, was a favorite resort of Dr. Johnson, and contains his portrait and favorite seat.

For much interesting matter on the historical, biographical, and literary associations of the metropolis, see Hare's "Walks in London," Hutton's "Literary Landmarks of London," and Lucas's "The Wanderer in London."

Scars of the Great War

Very early in the War it was seen that the warfare was to be in many respects different from that of all previous wars. Though separated from the Continent by many miles of land and still other miles of the Channel, and though the Western Front was in Belgium and Northeastern France, London was soon on the firing line. May 31st, 1915, there occurred the first air-raid on the metropolis. At irregular intervals, though usually when the moon was full, twenty-four other raids followed. "In all," says Mr. Findlay Muirhead, "922 bombs were dropped in the County of London, of which 355 were incendiary and 567 explosive; 524 persons were killed and 1264 injured. The material damage done is estimated at £2,042,000." There was no such single appalling disaster as that of the Good Friday of 1918, when a shot from the

German 70-mile gun crashed into the Church of St. Gervais in Paris, killing 72 persons; but several public buildings were hit by bombs and others were scarred by splinters, though London lost practically nothing of serious historic or artistic interest.

Cleopatra's Needle, the obelisk of pink granite on the Victoria Embankment, barely escaped destruction the night of September 4, 1917, when a bomb struck the pavement but a rod or two away. The bronze sphinxes at the base were scarred. A stone in the pavement marks the place where the bomb fell.

Lincoln's Inn also barely escaped at least partial destruction from a zeppelin bomb on October 13, 1915, when its windows, some of which were of 17th-century Flemish work, were shattered by the percussion. The windows have since been restored, but there are still marks of the explosion on the exterior of the building.

One may see, too, just outside of the city, on the right, on the road leading to Hampton Court Palace, record of havoc wrought from the air, marked by the newness of the bricks used in the restoration.

See, also, under *West Hartlepool*, *Scarborough*, and *Brentwood* (pp. 12, 13, 43) where mention is made of England's figuring on the War Front.

EXCURSIONS FROM LONDON

WINDSOR, with its famous *Castle*, may be reached either by the Great Western Railway, from Paddington Station (22 miles), or by the South-Western from Waterloo Station (26 miles). The state apartments are open to the public on Mon., Tues., Thurs., Fri., and Sat., by tickets obtained at the office in the castle. Fee 1*s*. The entire sum realized by the fees which, during the year, amounts to many hundreds of pounds, is applied to one of the charities sponsored by the King. The *Albert Chapel* is shown on the same days; *St. George's Chapel*, daily (service, 10.30 and 3), except Wed. The *Long Walk* (3 miles) and other walks in the *Great Park* may well tempt you to spend at least half a day here; and **ETON,** with its famous *College*, on the other side of the river, half a mile from Windsor, should also be visited. The *Chapel* is very fine. The Library contains a replica (painted by the artist) of Watts' "Sir Galahad."

Stoke Poges, the scene of Gray's "Elegy," and the poet's burial place is only a mile from the Slough station on the Great Western Railway, where the branch for Windsor turns off. There is a monument to Gray's memory in the beautiful *Stoke Park*. *Slough* was the residence of Sir Wm. and Sir John Herschel. In summer there is a rail and motor bus excursion (tickets issued by the Great Western Railway) which includes these points, and also *Burnham Beeches*, a beautiful forest of nearly 400 acres, and the House in which Milton wrote "Paradise Lost."

PLAN OF
LONDON
"FOR SATCHEL GUIDE"
Scale of One Mile
Railways
Underground Railways
The Plan is divided into Mile Squares
Tramway Routes
HAMPSTEAD
UPPER HOLLOWAY
STOKE NEWINGTON
UPPER CLAPTON
LOWER CLAPTON
HIGHBURY
CAMDEN TOWN
PRIMROSE PARK AND HILL
ST JOHNS WOOD
REGENTS PARK
ISLINGTON
HOXTON
HACKNEY
OLD FORD
CLERKENWELL
SHOREDITCH
MARYLEBONE
BAYSWATER
HYDE PARK
MAYFAIR
KENSINGTON GARDENS
STEPNEY
SHADWELL
WAPPING
BROMPTON
PIMLICO
WESTMINSTER
BERMONDSEY
ROTHERHITHE
ISLE OF DOGS
MILLWALL DOCK
BLACKWALL
CHELSEA
BATTERSEA PARK
LAMBETH
SOUTH LAMBETH
KENNINGTON
WALWORTH
DEPTFORD
GREENWICH
PECKHAM
NEW CROSS

HAMPTON COURT PALACE is about 13 miles from London by rail (from Waterloo station), or 24 miles by water. It is reached in 1½ hours by motor bus from the Marble Arch. The *State Apartment*, *Picture Gallery*, and *Wolsey's Hall* are free to the public every day except Friday from 10 till 6 in summer, and from 10 to 4 in winter (*Sundays* from 2 to 4 or 6); and the grounds are open till sunset. There are vistas of great beauty. The tourist who has never elsewhere seen a "maze," will wish to enter the one to the north of the Palace to see if he can keep his sense of direction. Catalogues of the thousand pictures of the Collection may be had in the Palace.

It is pleasant to walk or drive from Hampton Court Palace through **Bushy Park** over an avenue 3 miles in length flanked on either side by magnificent rows of horse-chestnut trees to **Twickenham,** where Pope's villa was, and where he is buried in the village church. You can take the train here for your return to London, or walk to **Richmond** (a mile and a half) by the foot-path on either side of the river. *Richmond Park*, a favorite resort of Londoners, is eight miles in circuit, and full of noble old trees. The view from *Richmond Hill* is perhaps the finest in the environs of London, and the river scenery between Richmond and Kew, on the way to London, is charming. From Richmond, one has choice of returning to London by rail, omnibus, steamer, or row-boat.

Still another way of returning to the metropolis from Hampton Court Palace is to hire one of the little steamers on the Thames, and proceed as far as **Strawberry Hill** or Richmond or **Brentford** or **Hammersmith,** from any of which points the rest of the journey may be continued by train or motor bus.

The *Royal Botanical Gardens* at **Kew,** or "Kew Gardens," are free to the public every day from noon till sunset (*Sundays* from 1 P.M.). They may be reached by rail (from Waterloo station), by steamer, or by motor bus. The Gardens have an area of 288 acres with 24,000 different species and variations of plants, and are considered the finest in the world. North of the main entrance is a building containing a *Herbarium* of over 2,000,000 plants (the largest in the world) and a *Library* of 24,000 volumes. The great "Palm House" is 362 ft. long, 100 broad and 66 high, and contains almost every variety of palm, and the "Temperate House" or "Winter Garden" has a length of 628 ft. and width of 140.

The *Crystal Palace* at **Sydenham** is reached by rail (7½ miles) from London Bridge, Victoria, etc. (by Brighton line), or from Ludgate Hill, Farringdon St. (connecting with Metropolitan stations), etc., by the "High Level" line (London, Chatham, and Dover), and also by the Metropolitan Railway. Admission, 1*s*. Since the War the Palace has contained the *Imperial War Museum*. A half-day will suffice for a glance at the building and the grounds. If you spend a whole day, you can get a good lunch or

dinner in the Palace. For musical and other entertainments, see the daily papers at the time.

Harrow-on-the-Hill (10 miles, by Metropolitan Railway) is famous for its *School*, where Byron, Peel, Sheridan, and many other eminent men were pupils; and also for the extensive views it commands, especially from the churchyard. It is about a mile from the station to the church.

Only half a dozen miles to the west from the heart of London, is the **Hampstead Garden Suburb** (Station, Golder's Green, terminus of the Hampstead Tube). Here every house has a garden, and the houses are varied and attractive. On the outbreak of the War, the rental of an entire house was 6½*s.* and upward per week; large single rooms with cooking facilities were to be had for 3½ *s.* a week. The place was paying at that time 4½% on the investment, and 7000 people had found delightful homes.

Dulwich (5 miles from London, reached by rail from Victoria or Ludgate Hill station) should be visited for its *Picture Gallery*, which is open every day, except Sunday, from 10 to 4 or 5. It is especially rich in paintings of the Dutch school, with some fine Murillos. *Dulwich College* was founded by the actor Edward Alleyn in the reign of James I, and the pictures were bequeathed to it by Sir Francis Bourgeois, R.A., in 1811. Henslowe's "Diary" is preserved here, with portraits of Alleyn, Drayton, Lovelace, and sundry other poets and actors.

Greenwich (5 miles) is reached by rail from Charing Cross or London Bridge station, by omnibus from Charing Cross, or by steamer from London Bridge. In the *Park* (open to the public all day) is the *Royal Observatory* (visitors not admitted), whence longitude is reckoned. The "Painted Hall" in the *Hospital* may be seen gratis daily from 10 to 4, 5, or 6; on Sunday, from 2. It contains many portraits, good and bad, with other pictures, and statues of Sir Sydney Smith, Lord Exmouth, and Lord De Saumarez. The Chapel contains West's "Shipwreck of St. Paul." The Museum is also free.

The *Arsenal* at **Woolwich** (a few miles below Greenwich, reached by rail or river) is the largest establishment of the kind in the world, covering an area 3½ miles long by 2½ miles broad, and producing every kind of munition. The workshops, furnaces, forges, etc., employ ordinarily 10,000 persons, which number, during the Great War, was swollen to 90,000. The admission of visitors has been discontinued since 1914. The Rotunda on *Woolwich Common* contains a large *Museum of Artillery*. To the south-east is the Royal Military Academy, dating from 1805.

St. Albans, the Roman *Verulamium*, 21 miles from Euston station, is noted for its magnificent *Abbey Church*, an early Norman structure which was raised to the rank of a *Cathedral* in 1877. It has lately been extensively restored. It contains the monuments of Sir John Mandeville and Duke Humphrey of Gloucester. In

St. Michael's Church there is a monument to Bacon, "the sage of St. Albans." There is a beautiful walk along the Ver leading to the church.

FROM LONDON TO YARMOUTH

Brentwood (18 miles from London), standing on high ground amid wooded surroundings, is the first hamlet of interest on the road to Yarmouth, and that solely for the fact that a plate on an oak tree here records the bringing down of a zeppelin in 1916.

Chelmsford (30 miles) boasts a not well-known but interesting Cathedral.

Colchester (52 miles), dating from ante-Roman times, has *City Walls* two miles in extent, shrunk through the wear of the years from 20 ft. in height to less than 10, and a *Castle* with a *Keep* double the size of the White Tower in London. The walls are 12 ft. thick. Housed in part of the Keep is a *Public Museum* (free, 10 to 4 or 5), noteworthy for a particularly fine collection of late Celtic and Roman Antiquities.

Harwich (71 miles) is an old-fashioned seaport on a branch line 11 miles from Mannington. It is the most important naval base on the east coast of England. Hence one may sail to Rotterdam (120 miles) or to Antwerp (120 miles). The tourist, however, is likely to pass it by save for the fact that it is the point of departure for steamers plying over a charming course up the Orwell to **Ipswich** (1 hour). This town is in Dickens-land, for at the *White Horse Hotel* in Tavern Street occurred the remarkable adventure of Mr. Pickwick with the lady in yellow curl-papers. There are several interesting old houses. Here David Garrick made his début as an actor; and here was born Cardinal Wolsey, the son of a butcher.

NORWICH (114 miles), with over 120,000 inhabitants, is the capital of Norfolk, and is famous for its beautiful Norman *Cathedral*. As in so many English churches the fine proportions of the Nave as seen from the west front are interrupted by the choir screen. But one forgets the fault in his admiration for the majesty of the continuous lierne-vaulting of the roof. As at Ely, the arches of the Triforium are almost as large as those of the Nave. The soaring spire crowning the Norman Tower, rebuilt in the 15th century, is 313 ft. high, and exceeded in height by that of Salisbury alone. All in all, the Cathedral is one of the most pleasing of England's churches, though it does not figure in many a Cathedral Pilgrimage. There are several other old churches of much interest, and the ruins of a Castle dating back to the times of the Conquest.

Yarmouth or *Great Yarmouth*, 20 miles east of Norwich and 122 from London direct, with half the population of Norwich, is a flourishing fishing port and one of the most popular holiday resorts on the east coast of England. It lies by the Yare, two miles from the

sea. The Dickens-lover at the mention of the town will, of course, be reminded of "David Copperfield" and the Peggottys. The chief feature of the town is the *Rows*, a long series of narrow lanes running back from the river. *St. Nicholas* (336 ft. long by 112 ft. wide) is possibly the largest parish church in Britain. Like so many other English cities Yarmouth has her Nelson Monument — a Doric Column, 114 ft. high, on the South Denes, south of the town (adm. 6*d.*; view). As may be imagined, Yarmouth is a centre for many excursions. Of these the most interesting is to *Gorleston*, a seaside resort, beautifully situated on a cliff at the north of the Yare, and to be reached from Yarmouth by railway, tram, or steamer.

Yarmouth is in Norfolk, one of the easternmost counties of England, and Norfolk, of course, suggests the **"Norfolk Broads"** which are shallow lagoons scattered amid expanses of reed and fen as found within the hundred square miles north of a base line a dozen miles long that may be drawn from Yarmouth to a point just south of Wroxham. Within this area there are perhaps a dozen larger and twice as many smaller Broads, for the most part connected with sluggish streams of which the chief is the River Bure. Together they provide for the vacationist 200 miles of navigable water.

The chief approaches to the Broads are **Wroxham** (88 miles by rail from Norwich), and **Stalham** (16 miles by rail from Yarmouth). If one can make but a hurried visit to the Broads it is best to enter at Wroxham, for within a mile and a half he will come upon the "Queen of the Broads," **Wroxham Broad.**

FROM LONDON TO DOVER

If the tourist has but a few months at his disposal and is making his first tour of Europe, he will doubtless spend the greater part of his time on the Continent, and he may think it best to go directly to Belgium, via Harwich to Antwerp, or via Dover to Ostend, spending a day or part of a day *en route* at Canterbury. From London to Canterbury (from Ludgate Hill, Victoria, or Charing Cross) it is 62 miles, or through to Dover, 78 miles.

Rochester (33 miles from London) is interesting for its ruined *Castle*, and its *Cathedral*, one of the smaller buildings of the kind, mostly Norman (nave and crypt) and Early English (choir and transepts), but with some good pieces of Decorated work (choir windows, doorway of chapter-house, etc.). Rochester is the *Cloisterham* of "Edwin Drood."

Gad's Hill (about 3 miles from Rochester) is famous as the scene of Falstaff's encounter with his "men in buckram," and as the residence of Dickens.

CANTERBURY (the Roman *Durovernum* and the Saxon *Cantwarabyrig*, "the stronghold of the Kentishmen") was "the first

English Christian city," and is now the metropolitan see of the whole land. Its prime attraction is the *Cathedral*, which occupies the site of the ancient Roman or British church, ascribed to King Lucius, and bestowed on St. Augustine by Ethelbert — "the earliest monument of the English union of Church and State." This church, after being nearly destroyed by the Danes in 1011, was restored by Canute in 1023, but was completely burned in 1067. Lanfranc, the first Norman archbishop (1070–1089), rebuilt the church; but under Anselm, the next archbishop, the eastern part was taken down and rebuilt on a grander scale; and his successor finished the chancel, thenceforth known as "the glorious choir of Conrad." The church was dedicated in 1130, and in 1170 was the scene of Becket's murder. In 1174 Conrad's choir was burnt, but rose from its ashes, more beautiful than before, between that date and 1184, when the church was dedicated to St. Thomas the Martyr. A new Nave and Transepts were erected between 1378 and 1410, and the great central Tower was added about 1495.

In 1220, the relics of Becket were transferred from the crypt to the magnificent shrine in the retro-choir, which was the resort of pilgrims until 1538, when it was utterly demolished by decree of Henry VIII. A remnant of the mosaic pavement in front of the shrine still shows where it stood. The original stained glass remains in the aisles of the choir, in the Trinity Chapel, and in the Corona. These windows are of the 13th century, and "for excellence of drawing, harmony of coloring, and purity of design, they are justly considered unequalled."

Among the *monuments* in the Cathedral are those of Edward the Black Prince, Henry IV and his second wife, Joan of Navarre, Archbishop Stephen Langton (who divided the Bible into chapters), Cardinal Pole, and Archbishop Morton, who effected the union of the Roses by the marriage of Henry of Richmond to Elizabeth of York; also the stately pile erected by Margaret Holland to the memory of her husbands, John Beaufort, Earl of Somerset, half-brother of Henry IV, and Thomas of Clarence, second son of Henry IV.

The *crypt*, partly Norman and partly of a century later, is peculiarly interesting. Here, in 1561, Queen Elizabeth permitted the Protestant exiles from France and Flanders to set up their silk-looms, and their descendants still use the side aisle as a place of worship. It was in the earlier crypt under Trinity Chapel that the body of Becket rested until removed to the splendid shrine above; and here too Henry II, doing penance for the murder, submitted to be scourged by the bishop and the monks, and passed the whole night fasting. The tourist interested in models will wish to pause for a while in the crypt to study the large collection of models of English and Continental Cathedrals.

St. Martin's Church is said by antiquarians to be the oldest church in England. It is partly built of Roman bricks, and per-

haps dates back to the second century. It is a quaint little structure, almost buried in a thick growth of ivy. From the hill on which it stands there is an admirable view of the Cathedral. There is another fine view from the *Dane John* (or Donjon), an artificial mound, on the edge of the city, in a small public park.

Other objects of interest in Canterbury are the remains of the old *St. Augustine's Monastery*, incorporated in the *Missionary College* (recent excavations have revealed St. Augustine's grave); *St. Bartholomew's Hospital*, founded by Becket; *St. Dunstan's Church* (14th century), where the head of Sir Thomas More is said to be buried; and the *Museum* (free), containing Roman and Anglo-Saxon antiquities, etc. *Mercery Lane*, leading from the High Street to the Cathedral, is said to take its name from the wares exposed in its shops to tempt the pilgrims resorting thither.

Ramsgate and **Margate,** two of the most popular seaside resorts in England, are respectively 16 and 20 miles northeast of Canterbury, and between the two is the pretty village of *Broadstairs*, preferred by many as a bathing-place on account of its comparative quiet and seclusion. It was a favorite resort of George Eliot and of Dickens, who wrote parts of "Pickwick" and other novels here.

Dover (16 miles southeast of Canterbury) is in a deep valley surrounded by chalk hills, on one of which (320 feet above the sea) is the ancient *Castle*, containing remains of Roman and Saxon works that preceded the Norman fortifications. Half a mile to the southwest of the town is *Shakespeare's Cliff*, supposed to be the "dread summit" described in *Lear* (iv. 1 and 6) —

> —"whose high and bending head
> Looks fearfully in the confined deep."

Dover is the most important port of departure from England for the Continent, regular services plying to Ostend, Belgium, and to Calais and Boulogne, France.

Five miles west of Dover (and 71 by direct line from London) is **Folkestone,** with a fine seaside resort on the top of a cliff known as *The Leas*, and harbor at its base, from which steamers ply daily to Boulogne, and Flushing, Holland.

FROM LONDON TO SOUTHAMPTON

Of late years the Cunard and the White Star lines have weekly sailings from Southampton to New York. The service employs some of the largest vessels afloat, and grows more popular with every season. But, though the American tourist is often making of Southampton either his port of arrival or departure, he has not learned that between Southampton and London one may crowd into two days of sight-seeing some of the very best of England.

The steamers from Southampton usually sail at noon. Special

trains start from London for the Southampton piers, at seven in the morning, allowing two hours for embarkation. But if one starts only 42 hours earlier (thus ensuring a more Christian hour for leaving the metropolis), he can visit two of England's finest Cathedrals, see Stonehenge, that monument of pre-historic Britain, and enjoy one of the most fascinating drives England has to offer.

Suppose he leave London by one or two o'clock of a Thursday afternoon. He can be in Winchester within two hours and spend the rest of the afternoon in that town. At his leisure in the mid-forenoon of Friday he can go to Salisbury. He can see that city, and in the late afternoon drive via Old Sarum over the Salisbury Plain to Stonehenge, returning to Salisbury by another road. Saturday morning he may take train for Southampton. At high noon he will sail, after one of the finest of short excursions in England (or Europe) — a fitting finale to a summer in the Old World.

WINCHESTER is 66 miles from London. It was an old town before the Roman conquest, and later was the capital of Alfred and Canute. In its ancient *Cathedral*, Egbert, the first Saxon king, Richard I, and several other English monarchs were crowned; and Alfred, Egbert, Canute, and William Rufus were buried here. It was the see of William of Wykeham (1366 to 1404), to whom we owe the noble west front and the magnificent nave of the Cathedral, the crowning glory of the city. Externally, except for the west front, it is not equal to some of the other great cathedrals, but within it is unrivalled for grandeur and beauty, and for wealth of exquisite decoration.

Next to the Cathedral in interest is *Winchester College* or *St. Mary's College*, founded and endowed by William of Wykeham, and one of the earliest public schools in England. The dining-hall, chapel, etc., are excellent Gothic work of the 14th century. In the *Great Hall*, all that is left of a Castle begun by William the Conqueror, hangs a huge relic known as the ' Round Table of King Arthur,' 17 ft. in diameter.

A mile from the city is the *Hospital of St. Cross*, founded in 1136 by Henry de Blois, and likewise interesting for its architecture. At the porter's lodge, every one who asks the hospitality is entitled to a horn of ale and a slice of bread, as in the years long gone.

SALISBURY is 29 miles by rail from Winchester, and 83 miles from London by direct line. It has some quaint old houses, but the chief attraction is the *Cathedral*, situated in its quiet "Close" of many acres, with no buildings about it except the Bishop's Palace and others appropriately connected with it. It is one of the noblest of the English cathedrals, and unique in the uniformity of its architecture, which is the purest Early English. It was begun in 1220 and finished about 1260. The spire is the highest in Eng-

land (406 feet) and remarkable for its beauty. The interior is comparatively plain and bare, but rich in monuments, of which the most beautiful is that to Bishop Wordsworth, with recumbent statue of the Bishop in marble. Massinger, Addison, and Fielding were residents of Salisbury. "The Vicar of Wakefield" was first printed here.

A pleasant tramp may be taken through **Bemerton** (1½ miles to the west) where George Herbert was rector of the parish church from 1630–1633, to **Wilton** (3 miles) noted for its carpet-manufactories and its much-embellished modern *Church* in the Lombard style. South of the town stands *Wilton House*, the seat of the Earl of Pembroke, where Sir Philip Sidney wrote his "Arcadia."

An enjoyable half-day motor trip may be made to the *New Forest* — New in the time of William the Conqueror — as far as to the *Rufus Stone* which marks the spot where King William II (Rufus) was accidentally shot. A stop may be made *en route* at *Lyndhurst* to see in its quaint old church Lord Leighton's painting of the "Ten Virgins."

But of the various excursions that may be made from Salisbury, the most interesting is that past Old Sarum to Stonehenge, with return to Salisbury via Amesbury.

Old Sarum, famous for the privilege it had until 1832 of sending two members to Parliament, though without a single inhabitant, and also for its historical associations, Roman, Saxon, and Norman, is 1½ miles from Salisbury, and on the left as one drives to Stonehenge. The history of Old Sarum reads like romance and its situation is one of the best that city ever had, short of location by some sheet of water. Built in three terraces on a not very high hill, with a circuit of not more than two miles, the city has been so thoroughly destroyed that hardly one stone is left standing upon another. Excavations have been in process for some time and with some very interesting results.

The drive continues to the north over very bleak country, the principal ingredient of the soil being chalk. As one draws near Stonehenge he notices a number of mounds, either round or oblong, the graves of a prehistoric people, and groups of tall trees planted in circles which make very picturesque contributions to the landscape. Since the War there has been a large military camp on the Plain.

STONEHENGE is often disappointing when first seen, but a careful examination reveals its dignity and charm. Originally there were two circles and two horseshoes of upright stones, surrounded by an earthen rampart, with an avenue leading from the front off over the moor. Of the 30 original stones in the larger circle (108 ft. in diameter) sixteen are still standing. These are known as *trilithons;* the largest is 21 ft. high and extends for 8½ ft. below the surface of the ground. The stones of the smaller circle and of the two ellipses or "horseshoes" are smaller. To-

gether these records of a long-dead civilization make a fascinating picture and perhaps an unsolved and unsolvable riddle. But Frank Stevens in his "Stonehenge, To-day and Yesterday," published by the government and sold for a shilling at the gate house, has gone far toward solving the riddle. If his theory is to be accepted, Stonehenge dates from 1700–1900 B.C. and is therefore pre-Druidical.

The way back to Salisbury is by another road that passes through *Amesbury*, whose large Norman and Early English Abbey Church figures in Tennyson's "Idyls of the King" as "the holy house of Almesbury" where the penitent Guinevere sought refuge, and where Arthur bade her his last farewell,

"So sad, so true, so tender."

Again one passes Old Sarum on his left, having virtually encompassed that one-time rotten borough, and so returns to Salisbury after a ride that is hardly surpassed in interest by any other in all of Merry England.

Southampton (25 miles from Salisbury, 13 from Winchester, and 79 from London) is a city of 120,000 inhabitants, with a phenomenally fine harbor due to its double tides. It is the terminus of the Cunard and the White Star lines, and of other lines of steamships to the East and West Indies, South America, the Mediterranean, Australia, etc. The *Bar Gate* is a remnant of the old fortifications, erected in the 11th century. Other remains of the *Old Walls* may be seen in the western section of the city. In the High Street are many picturesque old houses. *Netley Abbey*, about three miles from the town, is a picturesque ruin in a setting of lovely wooded scenery.

THE SOUTHERN COAST FROM HASTINGS TO PORTLAND: THE HARDY COUNTRY

The Southern Coast of England is skirted by railways from Dover to Penzance. For much of the way they run close by the sea, and are never very many miles from it.

The first place of importance west of Dover and Folkestone is **Hastings,** a popular watering-place (70 miles from Dover and 62 from London). There is a magnificent *Esplanade* 3 miles long; the *Promenade Pier* and *St. Leonard's Pier*, each extending into the sea for 900 ft. or more, add much to the attractiveness of the resort. Here William of Normandy landed in 1066, and seven miles to the northwest fought the decisive Battle of Hastings. The ruins of the splendid *Battle Abbey*, founded by the Conqueror on the scene of his victory, are well worth a visit (open on Tues. from 12 to 4).

BRIGHTON, "the queen of all English watering-places," lies

32 miles west of Hastings and 51 from London. "It is the fashion," says Thackeray, "to run down George IV; but what myriads of Londoners ought to thank him for inventing Brighton! One of the best physicians our city has ever known is kind, cheerful, merry Doctor Brighton." Of the public buildings, the most prominent, and the worst in architecture, is the *Pavilion*, built by the Prince Regent, but now owned by the town. With its profusion of domes, cupolas, and minarets, it looks, as Sydney Smith said of it, "as if the dome of St. Paul's had come to Brighton and pupped." The famous *Chain Pier*, "where for *2d.* you can go out to sea and pace the vast deep without the aid of a steward with a basin," was destroyed some years ago by a gale. The *Marine Palace Pier*, built near its site in 1899, is now a popular promenade, as is also the older *West Pier*. The *Aquarium* is one of the best collections of the kind in the world. There are many delightful walks and excursions in the neighborhood. In the *Museum* is the remarkable Willett Collection of British Pottery and Porcelain, and in the *Dyke Road Museum* the superb Booth Collection of British Birds.

Ten miles to the west of Brighton is **Worthing,** a popular seaside resort and one of several good starting points for tramps to the South Downs, "blunt, bow-headed, whale-backed downs where the sheep that yield the famous South Down mutton crop the turf that 'cloaks the white cliff edge.'"

Chichester, a cathedral city and birthplace of the poet Collins, is 28 miles from Brighton. The *Cathedral* is an early Norman building with Transitional and Early English additions, its characteristic feature being the double aisles of the Nave. It is 380 feet long and 191 broad through the transepts, with a graceful spire 277 feet high (rebuilt since its fall in 1861).

Portsmouth (16 miles from Chichester, 18 from Southampton, and 85 from London), with a quarter million inhabitants and a magnificent harbor, is the chief naval arsenal of Great Britain, and the dockyards, storehouses, etc., are on a very extensive scale. There are also some quaint old houses, and a parish church (*St. Thomas Becket*) of the 13th century. One should begin or end his visit to Portsmouth by seeing the *Town Hall*, a large building in the classic style, and climbing to the top of the Clock Tower (240 ft.) for the view of city and harbor.

Southsea, a suburb of Portsmouth, with a long and fine Esplanade commanding views of the Isle of Wight, is a fashionable seaside resort and the residence of many retired military and naval officers.

THE ISLE OF WIGHT is most conveniently reached by steamer from Portsmouth to Ryde, or from Southampton by steamer to Cowes. The passage from Portsmouth is made in half an hour; that from Southampton in about an hour.

The island measures only some 23 miles from east to west, and 13 miles from north to south. One might spend a week very agree-

ably in examining it in detail (with a local guidebook as a pocket companion), "tramping" from village to village at his leisure, and living at the quiet country inns.

If one has but one day for the island let him go by early train from Ryde to Ventnor; by coach to Freshwater and Alum Bay, and back to Freshwater; then by train to Carisbrooke and Newport; and to Ryde or Cowes by late train.

Ryde has a pleasant seat on a hillside, with fine views of sea and shore. The *Pier* (2250 feet long) and the *Esplanade* (1200 feet) along the sea-wall are admirable in their way. About 8 miles from Ryde is **Shanklin,** a favorite watering-place, with its famous *Chine* (ravine, or gorge) opening towards the sea.

From **Newport,** near the centre of the island, excursions may be made (by railway, by coach or motor car, or on foot) to **Yarmouth, Freshwater,** and **Freshwater Bay,** near which stands Tennyson's mansion *Farringford;* to the **Freshwater Cliffs** (400–500 ft.); to **High Down** (485 ft.) on which rises the *Tennyson Memorial;* to the **Needles,** three isolated masses of chalk, 100 ft. high; to **Alum Bay,** where "the effect produced by the wonderfully colored cliffs, contrasting with the glittering masses of the snowy Needles, is very curious"; and to *Afton Down,* overlooking the beautiful Freshwater Bay, where may be seen numerous *barrows,* or *tumuli,* which date back to a prehistoric epoch. All these points are at the western end of the island, within two or three miles of each other, and eight or ten miles from Newport.

At **Carisbrooke** (a mile southwest of Newport), besides the picturesque ruins of the *Castle,* there is the ancient Norman *Church of St. Mary* with its stately Perpendicular tower, and the remains of a *Roman Villa,* discovered in 1859.

On the direct road from Newport to Ventnor is the romantic village of **Godshill,** "abounding in bloom and leafiness, out of whose balmy depths rises the rugged church-crowned hill, its abrupt sides studded with irregular cottages, and broken into flowery rifts and chasms." **Ventnor,** at the southeast corner of the island, is a favorite resort for consumptives. A mile to the east is **Bonchurch,** noted for its charming scenery and delightful walks. John Sterling is buried in the churchyard of the *Old Church,* founded about 1070; and the poet Swinburne in the churchyard of the *New Church.*

Less than a mile southeast of **East Cowes,** which lies across the Medina River from Cowes, is *Osborne House,* with its twin towers 100 ft. high, the long-time seaside home of Queen Victoria, where she died in 1901. The following year King Edward VII presented the house to the nation as a memorial of his mother. It has been made a home for convalescent officers. Good views of the house and grounds may be had from the passing steamers.

For **Southampton** (25 miles west of Portsmouth) see the preceding Chapter.

Twenty-eight miles southwest of Southampton lies **Bournemouth,** the "Sandbourne" of Hardy's "Tess of the D'Urbervilles," one of the most fashionable of English seaside resorts and residential towns. The town boasts excellent hotels, piers, fine overcliff and undercliff drives, a good bathing beach and parks and gardens aggregating 700 acres.

Dorchester, the "Casterbridge" of Hardy's novels, lies 23 miles west of Bournemouth. The town need not detain the tourist long unless he wish to study Hardy *in situ.*

Mr. Thomas Hardy was born at *Higher Bockhampton* ("Upper Melstock"), two miles to the northeast of Dorchester, and lives on the Wareham Road. Much of the Southern Coast of England and practically all of Wessex he has made his own by the right of eminent literary domain. The student of the Wessex Novels and Poems should visit the Hardy Country, of which Dorchester may be said to be the capital, with a literary map of Wessex in his hand.

Dorchester offers an excursion of surpassing interest. To the south of the town are the *Maumbury Rings* (218 ft. long by 163 ft. wide) "long regarded as the largest and most perfect Roman amphitheatre in the country." Not far away is the Roman camp of *Poundbury* (pronounced "Pommery"). And a mile and a half farther to the south is *Maiden Castle,* "one of the finest prehistoric forts in England, covering 115 acres on *Fordington Hill* (430 ft.) and at one point showing eight lines of defence" (Muirhead).

Seven miles south of Dorchester is **Weymouth,** another pleasant and popular resort on the Channel. It is one of the ports whence sail steamers to the Channel Islands; to St. Peter Port in Guernsey, and thence to the Island of Sark; and to St. Helier in Jersey. Weymouth is also a centre for many excursions; in especial to the so-called Isle of **Portland** ($4\frac{1}{2}$ miles long; $1\frac{1}{3}$ miles wide), which is a peninsula rather than an island, and connected with the mainland by the *Chesil Bank,* a most unusual stretch of shingle 600 ft. wide and 30 ft. high, and extending for 10 miles to *Abbotsbury.* As one goes to the west the pebbles gradually decrease in size. Near Castletown at the north end of the peninsula is the *Portland Breakwater,* some 6000 ft. in length. It was constructed by convict labor between 1849 and '72, and is composed of nearly 6,000,000 tons of stone. Its cost was over $5,000,000. It protects **Portland Roads,** the largest artificial harbor in England.

THE SOUTH COAST OF DEVON

Of English counties Devonshire, or more simply, Devon, ranks in size next to Yorkshire and Lincolnshire, and vies with Cornwall as containing the finest rock- and cliff-scenery in England. "South Devon is renowned for its mild climate, its rich vegetation, with a wealth of ferns and wild flowers, its luxuriant hedgerows, its picturesque deep winding lanes, and its lovely combes" (Muirhead).

The tour of South Devon begins at **EXETER,** which is 77 miles from Weymouth, 88 from Salisbury, 172 from London, and 71 from Wells. Its *Cathedral,* though inferior in size to many in England, is unequalled in some of its details. The west front is renowned for its rich and elaborate stone screen, "like a lace veil suspended over the actual dead wall of the edifice"; and the fantracery of the nave vaulting — unbroken in its stretch of over 300 ft. — is superb. The windows are remarkable for the variety of their geometrical tracery. The *Guildhall* (built in 1464), *St. John's Hospital* (founded in 1225), *College Hall* (dating from the 14th century), and the ruins of *Rougemont Castle* are other objects of interest in Exeter.

Dawlish (12 miles from Exeter) and **Teignmouth** (15 miles) are pleasantly situated and popular seaside resorts.

TORQUAY, on the north shore of Tor Bay, reached by branch line from *Newton Abbot,* and 26 miles from Exeter, is built like ancient Rome, upon seven hills. Beautiful for situation, protected from all the winds that blow save those from the south, with a temperature that seldom falls below the freezing point in winter or rises above 70° Fahr. in summer, with its famous *Kents' Cavern* and its pretty *Anstey's Cove,* much frequented for boating and bathing, with its profusion of possible excursions, Torquay leaves little to be desired in English watering-places.

The branch line through Torquay continues almost 15 miles farther to *Kingswear,* whence one crosses the Dart by ferry to **Dartmouth,** another picturesque resort with its river turned into an almost landlocked harbor and with a history of no little importance. Dartmouth is base for the famous trip up the River Dart, to

Totnes, which is also on the main line from Newton Abbot (29 miles from Exeter) and is of interest for the uniqueness of its situation, the charm of its *church* with fine red tower, and its ivy-clad ruin of *Berry Pomeroy Castle* (2½ miles to the east).

Plymouth, at the head of Plymouth Sound, a large and sheltered bay, is 63 miles from Exeter. With *Stonehouse* and *Devonport* it forms a large centre known locally as the "Three Towns" and containing nearly a quarter of a million population.

It is historically interesting as "the great national harbor," the chief nursery of the English navy. It is now an important naval station, and the breakwater, docks, fortifications, etc., are remarkable works. Steamers of the American and the French lines touch here. The famous *Eddystone Light* is 14 miles distant, and may, in clear weather, be seen from the *Hoe,* a fine esplanade overlooking the Sound. It was here that Drake "is said to have been playing bowls when the Spanish Armada hove in sight." His memory is perpetuated by a statue unveiled here in 1884.

DARTMOOR is a generally wild district in South Devon of over 200 sq. miles in extent, and with an average elevation of 1400 ft.,

with a few hills rising to the height of 1800 or 2000 ft. The chief characteristics of these heights are known as "Tors," huge masses of granite. There are many rapid streams with numerous pools, affording excellent fishing. The summer climate is bracing; the scenery romantically wild. The district may be seen superficially in two or three days; weeks are required if one would get to know the moors.

By one who has reached Plymouth by the itinerary sketched above, Dartmoor may best be approached by rail to **Yelverton** (11½ miles) or **Princetown** (21½ miles), at which point the railway, which has been gradually climbing almost from the time it left Plymouth, has reached a level of 1375 ft. above the sea, the highest of any railway in England. Both Yelverton and Princetown are fine centres for excursions. Near the latter town the two principal roads across the moor intersect at **Two Bridges.** The vacation tourist will perhaps take train to Princetown. After a day's tramping he will drive to **Ashburton,** where he will be sure to take the excursion over the Buckland Drives. From Ashburton he may take train to Totnes, and thence to Exeter; or he may drive to **Moreton Hampstead** and then to **Okehampton,** from which he may take train to Exeter. From Exeter he may proceed to London via Salisbury, or to Minehead for touring the North Coast of Devon. He who would "do" Dartmoor more thoroughly should obtain a copy of "Dartmoor" in the series of Ward, Lock & Co.'s two-shilling "Guides."

THE NORTH COAST OF DEVON: THE "LORNA DOONE" COUNTRY

The coast of Northern Devon, together with Cornwall, comprises one of the most picturesque districts in Great Britain, and in wildness of scenery is only comparable with the Isle of Skye. The shores are high and rocky, reminding one of the Breton Coast, and the small villages and watering-places built along the coast, sometimes on the steep sides of the cliffs, as is *Clovelly*, are, many of them, of a distinctly foreign appearance. For the person who wishes a series of charming walks, North Devonshire offers such as are not surpassed in England.

A considerable part of the tour through Northern Devon is ordinarily made by coach, as the railway does not reach the most attractive places. It is, nevertheless, recommended that part, at least, be covered on foot, as in no other way can the country be so thoroughly enjoyed.

Those who have been visiting in Wales or the Shakespeare Country may best reach Devonshire by going to Bristol, and thence via Taunton to Minehead (25 miles); those coming from London will proceed direct to Minehead; those coming from Plymouth

and South Devon, may perfer to reverse the route as sketched in this and the following chapter.

Minehead (188 miles from London) is an attractive little watering-place on the south shore of the Bristol Channel and the terminal of the Taunton-Minehead branch of the Great Western Railway. It is the most convenient point from which to begin the tour of the North Coast of Devon, and one of the best centres from which to explore the Exmoor Forest, a tract of some 120 square miles of high moorland, lying mostly in Somerset but extending into Devonshire. If time permits, before taking the coast road to the west, one should make a side trip to **Dunkery Beacon,** the highest hill in Exmoor (1797 ft.). The tourist may drive nearly to the top. The view from the summit is very extensive.

From Minehead coaches run twice daily past stretches of Exmoor Forest to **LYNTON** and **LYNMOUTH** (19 miles), two of the most charming towns in England. Lynton is on the top of a cliff 430 ft. high, and Lynmouth nestles by the shore. The beach is not very good for bathing. There are many delightful walks in the vicinity, few of them necessitating a tramp of more than four or five miles.

In summer char-à-bancs leave Lynton and Lynmouth for a drive through the *Doone Valley* which has been immortalized by Blackmore in his "Lorna Doone." Though the scenery has been idealized by the novelist, none the less the tourist will wish to identify various points mentioned in the novel, and in particular the stream of the *Waterslide* up which the youngster John Ridd made his way to the Valley. As one returns to the highway he will wish to visit *Oare Church,* of which Blackmore's grandfather was rector, and in which John Ridd and Lorna Doone were married. (Those walking from Minehead who wish to visit the "Lorna Doone" Country, will leave the highway near *County Gate.*)

The coach runs via **Combe Martin** to Ilfracombe (17 miles). It is recommended, however, that good walkers tramp by the coast path at least as far as Combe Martin (11 miles) as the coach road leaves the coast and runs inland. A night may be passed at Combe Martin. **ILFRACOMBE** is one of the principal watering-places of Devon, noted for its pure, bracing air. The *Tors Walk,* running along the cliffs overlooking the sea, is especially fine. Here, as at the various towns mentioned, there are many short coach trips to be made at very small expense.

From Ilfracombe the railway runs for 24 miles to **Bideford,** "Bideford in Devon" (pronounced *Biddyford*), a picturesque old seaport immortalized in the "Westward Ho!" of Charles Kingsley, to whose memory a statue has been erected on the quay. From Bideford one may visit the little town of **Westward Ho,** on the sea, 5 miles to the west.

From Bideford the mail coach runs to **CLOVELLY** (11 miles). This little village by the sea is one of the quaintest in Devonshire,

its single street being built as a flight of steps up the cliff, or combe. It is a favorite spot with artists, as its picturesque location and appearance are very unusual. The *Hobby Drive*, of about three miles, is extremely beautiful, giving a great variety of scenery (adm. 6*d*.) and should be walked to be fully appreciated. Equally attractive is *Clovelly Court* (adm. 6*d*.), entered by *Vellery Gate*. "The walk along the seaward side of the park to (1¼ m.) *Gallantry Bower* (390 ft.)," says Baedeker, "affords, perhaps, the most perfect combination of sea and woodland scenery in England."

The coach road continues south to Bude in Cornwall (17 miles) through an equally interesting country. From Bude the traveller may proceed via Exeter to London (172 miles) or south through Cornwall, where may be visited several places connected with the Arthurian legends and still other stretches of magnificent coast.

CORNWALL

As noted in the preceding Chapter, Cornwall, together with the adjacent shire of Devon, boasts some of the very finest scenery in Britain. The most rugged part of the Cornish coast is that to be found between Boscastle and Newquay, at Land's End, and in the Lizard.

If the tourist is coming from the North Devon Coast, he will reach Cornwall near **Bude,** the "Kilkhaven" of George MacDonald's "Seaboard Parish," a popular seaside resort in the midst of fine coast scenery. From Bude a coach runs to **BOSCASTLE**, a quaint little village on a delightfully picturesque harbor. From Boscastle one continues by coach or on foot to **TINTAGEL** (5 miles) in the very heart of the land of Arthurian legend. Half a mile to the west is the promontory of *Tintagel Head*, where are the ruins of *Tintagel Castle*, the "wild Tintagel by the Cornish seas," an interesting ruin of Saxon and Norman construction. The views of the coast of cliff and rock from the so-called island-part of the promontory are grand and imposing.

The route continues by coach road from Tintagel to **Camelford** (5 miles), the *Camelot* of Arthurian legend, and thence by rail to *Wadebridge* (13 miles), whence one proceeds by coach to Newquay. Before reaching *St. Columb Major* (11½ miles) the coach passes the '*Nine Maidens*,' a row of Standing Stones, and near to *Castle Dinas*, the legended hunting-seat of King Arthur and home of the ancient Cornish Kings.

Newquay is another of the scores of attractive English watering-places. A feature of the picturesque coast here is the numerous little sandy coves that afford excellent bathing.

By rail it is 40 miles to **Penzance,** which is 80 miles from Plymouth. In a sheltered situation on Mount's Bay, with the mildest of English climates and amid alluring surroundings, Penzance has

been called the capital of the "Cornish Riviera." It is the centre for any number of excursions.

But three miles east of Penzance rises **St. Michael's Mount** (267 ft.) "a precipitous mass of granite and slate, resembling a miniature Mont St. Michel." It is half a mile from the shore with which it is connected by a causeway, uncovered at low tide. Fascinating in its scenery to the nature-lover, the vicinity offers much of interest to the archæologist. Near **Boleigh** (5½ miles southwest of Penzance) are two menhirs and a so-called Druid circle, known as the *Pipers and the Merry Maidens.*

'Tis 10 miles from Penzance to **Land's End** (reached by motor omnibus in about an hour), the westernmost point of England, which consists of a huge mass of granite 60 ft. high, and affords fine views on either side and as far as to the Scilly Isles, 25 miles at sea. In the immediate foreground — if we may so speak — is the *Longship's Lighthouse.*

Two or three times a week in summer a steamer plies between Penzance and the **Scilly Islands** (3–4 hours) an archipelago of some 150 islands, including tiny islets and rocks. The voyage is well worth while for the lover of the picturesque, though it is apt to be rough. The views of the Cornish coast are especially fine.

A dozen miles to the east of Penzance begins the peninsula known as the **Lizard,** that juts into the sea nearly another dozen miles; for half a dozen miles of its extent it is fully ten miles wide. It is mostly tableland, from 200 to 370 ft. high, and affords the tourist miles of striking cliff scenery and delightful stretches of beach. A motor omnibus runs twice daily between **Helston** at the base of the peninsula to **Lizard Town,** a small straggling village ¾ of a mile from **Lizard Head** or **Point,** the southernmost point of England. Two large lighthouses mark the point.

Truro is 26 miles by rail from Penzance on the road to Exeter and London. It was chosen in 1876 as the Cathedral City of the newly constituted see of Cornwall. The *Cathedral* was begun in 1880 and finished 30 years later. It is an effective church in the Early English style.

Falmouth (12 miles south of Truro on a branch line) may be reached by train; but it is much better, if the weather is favorable, to make the trip by steamer down the Truro and the Fal rivers. With return to Truro, the Cornwall tour may be said to end. Thence to Plymouth it is 54 miles; to Exeter, 104; to Salisbury, 192; and to London, 276. The best of railway service is again in operation.

ROUTES TO THE CONTINENT

In the following list we have made note only of those lines that are likely to prove of service to the vacation tourist. They are these:

I. TO NORTHERN FRANCE:

See the eight routes outlined under the heading "Approaches to France from England," p. 136.

II. TO BELGIUM:

(1) Via Dover and Ostend. Daylight passage, mornings and afternoons. On the Channel, 4 hrs. From London to Ostend, 6½ hrs. Fares 45/10, 31/11, 23/1.

(2) Via Harwich and Antwerp. Thrice-a-week service; sea-passage 10½ hrs. Fares 60/–, 40/–. Passengers must leave London the day before sailing.

III. TO HOLLAND:

(1) Via Folkestone and Flushing. Daily except Sunday. Sea-passage, 7 hrs. Fare 45/9. Passengers spend the night before on the steamer.

(2) Via Harwich and Hook-of-Holland. Daily except Sunday. Steamers sail at dawn. Sea-passage c. 7 hrs. Fares 60/–, 40/–.

(3) Via Tilbury and Rotterdam. Five times a week by the Batavia Line. The boat train leaves Fenchurch St. Station at 4.46 P. M. for Tilbury. Fares £2.15, £1.15.

(4) Via Hull and Amsterdam. Twice weekly by the Hull and Holland Steamship Service.

(5) Via Hull and Rotterdam. Thrice weekly by the Hull and Holland Steamship Service.

IV. TO GERMANY:

(1) Via Southampton and Hamburg. By transatlantic steamers of the American Line.

(2) Via Hull and Hamburg. By Ellerman's Wilson Line. Fortnightly. Fare £6/10.

V. TO SCANDINAVIAN PORTS:

(1) Via Newcastle and Bergen, Stavanger and Haugesund, several times a week. By the B. & N. Line. Sea-passage c. 24 hrs. Fares £11, £5.

(2) Via Newcastle and Christiania. Saturdays. By the Fred Olsen Line. Sea-passage c. 2 days. Fares £11, £9, £5.10.

(3) Via Hull and Copenhagen. On Tuesdays and Fridays. By Ellerman's Wilson Line. Fares £10, £5, £4.

(4) Via Hull and Christiansand and Christiania. Once a week. By Ellerman's Wilson Line. Fares £11, £5.10.

(5) Via Hull and Copenhagen and Helsingfors. Two or three times monthly. By Finland Line. To Copenhagen in c. 2½ days; fares £10, £7, £4; to Helsingfors in c. 6 days; fares £20, £16, £10.

VI. TO SPAIN AND PORTUGAL.

(1) Via Southampton and Lisbon, and Gibraltar. Fortnightly, by the Rotterdam Lloyd Royal Mail Line.

(2) Via Liverpool and Lisbon, continuing to Madeira and the Canary Islands. Fortnightly by the Yeoward Line.

VII. TO MEDITERRANEAN PORTS:

(1) Via Liverpool and Marseille, and Alexandria. Fortnightly sailings by twin-screw steamers of the Bibby Line.

(2) Via Southampton and Marseille, and Alexandria. Fortnightly sailings by steamers of the Rotterdam Lloyd Royal Mail Line.

SCOTLAND

TRAVEL IN SCOTLAND

Conditions of travel in Scotland are much the same as those that are to be found in England. (Cf. p. 1.) In the north there are fewer railways, as there are also fewer coach or char-à-banc routes. The skies are often inclement; and he who would make the most of a visit should go provided with overshoes, umbrella and rain-proof hat and coat. But the journey will richly repay him in the enjoyment it will afford of some of the finest scenery in the British Isles.

APPROACHES TO SCOTLAND

For the summer tourist the approaches to Scotland are practically but four:

From America, by steamers of the Anchor Line from New York to Glasgow;

From Ireland, by steamer from Larne to Stranraer, whence one proceeds by rail to Ayr and Glasgow; or by steamer from Dublin to Glasgow, or from Belfast to Glasgow. (But cf. p. 99.)

From England either by rail from Carlisle to Ayr, or Glasgow, or Melrose and Edinburgh; or by rail from Newcastle to Melrose and Edinburgh.

FROM CARLISLE TO GLASGOW: THE BURNS COUNTRY

From Carlisle to Glasgow by direct line via Carstairs is 102 miles. The tourist who would see the Burns Country will take a longer route (135 miles) going first to **DUMFRIES** (33 miles). *Robert Burns's House*, in which he lived for 5 yrs., and where he died (July 21, 1796) is in Burns St. Not far away is the *Burns Monument* (erected 1882); and in the old churchyard of *St. Michael's* is the poet's tomb. At the *Globe Inn*, a favorite resort of Burns, may be seen his chair and other mementoes. Four miles north of the town is the farm of *Ellisland*, which he occupied for some time as a tenant, and where he wrote "Tam O' Shanter" and "To Mary in Heaven."

One's next stop will be at **MAUCHLINE** (82 miles from Carlisle). *Mossgiel*, the farm where Burns lived from his 25th to his 28th year, and where he wrote his principal poems, is about a mile north of Mauchline. The churchyard of Mauchline was the scene

of the "Holy Fair," and here dwelt John Dow, Nanse Tinnock, "Daddie Auld," and other characters Burns has immortalized. The cottage of Poosie Nansie, the scene of the "Jolly Beggars," is still pointed out, and also the house of his early friend Hamilton, in which he wrote the satirical poem of "The Calf," and where also he was married to Jean Armour. Two miles from Mossgiel, on the north bank of the Ayr, are the "Braes of Ballochmyle," where the poet met "The Lass o' Ballochmyle." The river scenery about here is very beautiful, and the whole region is redolent of Burns, as the Lake District is of Wordsworth.

AYR (10 miles west of Mauchline) is on the sea-coast, at the mouth of the river Ayr, which is crossed by the "Twa Brigs." The "Auld Brig" is said to have been built about 1250; the New Brig, constructed in 1788, was rebuilt in 1879. Near the station stands a statue of Burns, erected in 1891. The old "Wallace Tower" was taken down in 1832, and replaced by a Gothic structure, in whose top are the "Dungeon Clock" and bells, which in the poet's time were in an old steeple in the Sandgate.

Two miles from Ayr is the cottage which was the birthplace of Burns. It had then but two rooms, and in the *kitchen* one is shown the recess in which the poet was born. Not far from here is the *Auld Alloway Kirk* now wholly roofless, though the side-walls and gable ends are quite entire. Between the church and the highway is the grave of Burns's father, whom the son has immortalized in "The Cotter's Saturday Night." A few minutes' walk from the Kirk are two bridges over the Doon, the second known as the "*Auld Brig o' Doon*," made famous by "Tam O' Shanter's Ride." On an elevated site near by is the *Burns Monument*, in an ornamental garden.

Excursions may also be made from Ayr (or from Mauchline) to the "Castle o' Montgomery," as Burns calls it, where his "Highland Mary" lived as dairymaid; to the scene of "Death and Doctor Hornbook" near *Tarbolton;* and to various other localities to which one's attention is sure to be called while in the vicinity.

A branch railway from Ayr leads to **Kilmarnock** (11 miles) where there is a fine *Monument to Burns* (adm. 2*d.*) with a *Burns Museum*, which includes, among other relics, MSS. of some of the poet's most popular poems and copies of "all the editions of his works hitherto published."

From Kilmarnock it is 33 miles to Glasgow; from Ayr by direct railway it is 42. On the latter route (7 miles from Glasgow) is **Paisley,** noted for its manufactures of shawls and woolen goods, cotton thread, etc. The interesting *Abbey Church* contains the tomb of Marjory, daughter of Robert Bruce. The *Coats Memorial Church* (Baptist) is possibly the finest modern church in Scotland after St. Mary's Cathedral of Edinburgh.

GLASGOW on the Clyde is the industrial and commercial metropolis of Scotland, and the third city in Great Britain in popula-

tion and wealth. In 1801 the population was about 83,000; to-day, if the suburbs be included, it is about a million. Among its many industries, the building of iron ocean and river steamers is one of the most important. Other extensive manufactures are brewing, dyeing, bleaching, etc. The St. Rollox Chemical Works cover 15 acres of ground, and other concerns of the kind rival these in extent.

The *Cathedral* (see Scott's "Rob Roy"), built in the 12th century, is by far the most interesting of the public buildings. The crypt is one of the finest in existence. All the windows of the Cathedral are filled with modern stained glass, mostly from Munich.

The *Necropolis* is an ornamental cemetery on the height near the Cathedral, approached by the "Bridge of Sighs." Among the monuments is a lofty column to the memory of John Knox. There is a fine view of the city and its suburbs from the top of the hill.

In *George Square* are the new *Municipal Buildings*, the *Post Office*, the *Bank of Scotland*, and a monument to Walter Scott, bearing a colossal statue of the poet; also bronze statues of Sir John Moore, Lord Clyde, James Watt, Sir Robert Peel, William Pitt, Dr. Graham, Robert Burns, Thomas Campbell, Dr. Livingstone, and others, with equestrian statues of Queen Victoria and Prince Albert. In front of the *Exchange* is an equestrian statue of the Duke of Wellington.

The beautiful *West-end Park*, laid out by Sir Joseph Paxton, includes the "Kelvin Grove" commemorated in song. The *Botanic Gardens* are also attractive, and the collection of foreign plants is quite complete.

The magnificent *University*, on the hill beyond the Kelvin, a huge rectangular group of buildings about two courts, in the Early English style, is probably not excelled, architecturally, in all Scotland.

The *Art Galleries*, opened as recently as 1901, across the Kelvin from the University, already contain a collection of paintings among the most considerable in Britain outside of London, and are especially rich in works of the Flemish, Dutch, and Venetian Schools.

A very pleasant excursion may be made from Glasgow to *Hamilton Palace* and *Bothwell Castle*. It is half an hour by rail to Hamilton, and close to the town is the Palace, the seat of the Duke of Hamilton and Brandon, an elegant building, shown only by special permission. The Park is open on Tuesday and Friday.

On the way from Hamilton to Bothwell (about 4 miles by road or rail) we cross the Clyde at *Bothwell Bridge*, the scene of the famous battle, in 1679, between the royal forces under the Duke of Monmouth and the Covenanters, described in "Old Mortality." Near by, in the manse of Bothwell village, Joanna Baillie, "the sister of Shakespeare," was born.

Bothwell Castle (open on Tues. and Fri. 9–5) is on the bank of

the Clyde, a mile or so from the village. It is a picturesque relic of Norman architecture, in a setting of landscape whose charms have been a favorite theme of Scottish song.

Another delightful excursion is to *Lanark* (26 miles by rail) and thence by carriage or on foot to the *Falls of the Clyde*.

FROM GLASGOW TO EDINBURGH VIA THE TROSSACHS

The tour of the Trossachs is without doubt the most popular excursion in Scotland, and may, of course, be made from either Glasgow or Edinburgh. Through tickets, good for 7 days, with permission to break one's journey at any point, may be had for 31*s.* 9*d*, 1st cl.; 25*s.* 6*d*, 3d cl. From Glasgow the route is as follows: By rail (from Central Station, Glasgow), to *Balloch Pier* (20 miles), thence by steamer over Loch Lomond to *Inversnaid* (21 miles), thence by coach (5 miles), to *Loch Katrine*, over which (7½ miles) a little steamer runs, connecting with coach to The Trossachs Hotel (1¼ miles), where stop of an hour is made for luncheon, and thence to Callander (9½ miles). Thence, by rail to Stirling (16 miles) and by a later train to Edinburgh (36 miles). It is better, however, to spend at least two or more days on the route. Many prefer to walk over the stretches usually travelled by coach. You may spend the night at Stronachlachar (head of Loch Katrine) or the Trossachs, if you prefer to linger in the vicinity of Lochs Lomond and Katrine; at Callander or at Dunblane, if you wish to have more time between there and Stirling, or at the latter place.

The railway from Glasgow to Balloch passes through **Dumbarton** (16 miles), where you get a glimpse of the famous old *Castle*, on a rock rising abruptly 560 feet above the Clyde. From the top there is an excellent view of the town, the river, and Ben Lomond in the distance. The walk from here to Balloch (about 5 miles), through the "vale of Leven," is a beautiful one. Near the village of *Renton* Smollett, the novelist, was born.

Loch Lomond, with its lovely islands and the hills and mountains round about it, is the pride of Scottish lakes. If you wish to climb *Ben Lomond* (3192 feet) stop at *Rowardennan*. It is a walk (or ride by pony) of four miles from the hotel at the pier to the summit; and if the weather is clear, the view will richly repay you for the tramp. The descent may be made to *Inversnaid*, following the shore of the lake most of the way.

"Rob Roy's Prison" is a small cave in the shore on the right, about halfway between Rowardennan and Inversnaid. *Tarbet* on the opposite shore is a favorite stopping-place with tourists.

INVERSNAID enjoys one of the finest locations on Loch Lomond. One may see the *Inversnaid Falls*, the scene of Words-

worth's poem of "The Highland Girl," by taking a foot-path up the hill while the coach or motor car is climbing by the highway.

On the road to Loch Katrine, the cottage where Helen MacGregor, Rob Roy's wife, was born, is pointed out; and a little to the north are the ruins of *Inversnaid Fort*, built in 1713 to check the MacGregors, and once the quarters of General Wolfe.

At *Stronachlachar* we take the steamer that plies to and fro on Loch Katrine. The *Silver Strand* and *Ellen's Isle* of "The Lady of the Lake" are pointed out *en route*, with *Ben Venue* (2386 feet) and the other

> —"mountains that like giants stand
> To sentinel enchanted land."

THE TROSSACHS are a wild gorge extending from where you leave the steamer to the *Trossachs Hotel*, a distance of over a mile. Some one has called and with reason, the magnificent Trossachs Hotel the greatest monument yet raised to Sir Walter Scott. Most travellers spend an hour there, stopping only for lunch. But it is regrettable, after one has come 4000 miles, thus hurriedly to "do" the Trossachs. The proper procedure, from whichever direction you come, is to plan your trip so that you may spend an afternoon or at least part of a day at the Trossachs Hotel. After lunch, over the road "where winds the path" one should tramp leisurely down to the **Landing on Loch Katrine,** and row out to **Ellen's Isle** and explore it to one's heart's content; and then row on to what was once **The Silver Strand,** but which, alas, since Edinburgh made Loch Katrine her source of water supply, is no longer the Silver Strand; for the piping of the water to Edinburgh has necessitated the raising of the level of the Lake by four feet.

A mile and a half from the Trossachs Hotel brings you past the lovely *Loch Achray* to the *Brigg of Turk*. A little farther on —

> "*Duncraggan's huts* appear at last
> And peep, like moss-grown rocks, half seen,
> Half hidden in the copse so green."

A mile from here you come to *Loch Venachar*, with a view of *Benledi* (2875 feet) on the left of the road; then (after 2½ miles) to *Coilantogle Ford*, "Clan-Alpine's outmost guard," where Roderick challenged Fitz-James to single combat. From this point it is but 2½ miles to **Callander.** From *Callander Bridge*, near by, there is a magnificent view of Benledi. The *Falls of Bracklinn* are about 2 miles northeast from Callander, and there are many other attractive places in the neighborhood to which excursions may be made.

If you spend the night at Callander, you will do well to take the train next morning for *Dunblane* (11 miles), and walk from there to Stirling (5 miles) by way of *The Bridge of Allan;* or take the evening train to Dunblane, and spend the night there.

Dunblane, finely situated on the banks of the Allan, is chiefly noted for its 13th-century *Cathedral* in the Early English style, with Norman tower, restored in 1892. The edifice is now used as the parish church.

The **Bridge of Allan** is a very popular watering-place, with mineral springs and a mild climate. There is a tramway from here to Stirling.

Another route from the Trossachs to Stirling (same fares through from Glasgow) is by coach (7 miles) to *Aberfoyle*, and thence by rail (21½ miles). This covers less of the "Lady of the Lake" country, but more of that connected with "Rob Roy."

STIRLING has a pleasant seat on an eminence near the river Forth. The *Castle*, on the brow of a precipitous rock that rises yet higher, is no less interesting for its natural attractions than for its historical associations. The view from its walls on a fine day is unsurpassed in Great Britain. On the west is the vale of Menteith, bounded by the Highland mountains, — Ben-Lomond, Ben-Venue, Ben-A'an, Benledi, Benvoirlich, and Uam-Var; to the north and east are the Ochil Hills and the windings of the Forth; to the south the Campsie Hills; while the nearer view includes the town at our feet, the ruins of Cambuskenneth Abbey, the Wallace Monument and Abbey Craig, and the Bridge of Allan. The field of Bannockburn, too, is seen so perfectly that nothing is to be gained by visiting it, though it is only about two miles distant.

The Castle was the birthplace of James II and of James V, who was crowned here; and it was the favorite residence of James IV. In the "Douglas Room" James II assassinated William, Earl of Douglas, and you are shown the window through which the lifeless body was hurled to the garden below.

The *Cemetery* on the south side of the esplanade contains some interesting monuments, among which are the *Martyrs' Memorial* and the beautiful though simple cross marking the grave of Professor Henry Drummond, the scientist and author. Beyond, is the old *Greyfriars' Church*, built in 1494 by James IV, and a good specimen of the Gothic of that period. Within its walls James VI was crowned, July 29, 1567, and John Knox preached the coronation sermon.

In the town may be seen *Argyll's Lodging*, in Broad Street, the home of the poet Sir William Alexander (who in 1632 was made Earl of Stirling), and later of the Argyll family; also *Mar's Work*, built by the Earl of Mar, a curious structure with quaint sculptures and inscriptions.

Abbey Craig, 560 feet high, on whose top is the *Wallace Monument*, a lofty baronial tower rising 220 feet higher, is easily reached by the tramway to the Bridge of Allan.

After leaving Stirling, if due study has been made of your time tables, you will still find time, before hurrying on to Edinburgh, to stop over a train at **Linlithgow.** The lions are but two: the old

Parish Church of no great distinction, save for the crown on its tower which the tourist will wish to compare with that of St. Giles' Church in Edinburgh; and the ruins of the *Castle* in which was born the beautiful and ill-fated Mary Queen of Scots. The caretaker will tell you that the Castle is the very best preserved ruin in Scotland. The most interesting feature is a very wide and very low window with a square arch above, which is seemingly, in part, supported by a row of dainty columns. The window is said to have belonged to the room in which Queen Mary was born.

FROM GLASGOW TO OBAN VIA THE CRINAN CANAL

The trip from Glasgow to Oban via the Crinan Canal (120 miles) is one of the most delightful in Scotland. Elegant saloon steamers leave Glasgow about 7 A.M. (or one can take train an hour later, and meet the steamer at Greenock) and reach Oban by 5 P.M. (Fares, 29/3, 16/9; return, 45/–, 27/–).

The steamer touches at *Greenock*, at the lively watering-place of *Dunoon*, where a ruined castle overlooks the river, at *Innellan*, and at *Rothesay*, before entering the *Kyles of Bute*, a narrow strait between the island of Bute and the coast of Cowal. The scenery here is remarkable for its varied beauties. We next reach *Tarbert* (where a daily steamer for *Islay* and a daily coach for *Campbeltown* connect), and then *Ardrishaig*, at the southeastern end of the *Crinan Canal*, 9 miles long, formed to avoid the circuitous passage of 70 miles round the Mull of Kintyre. At its other end we come to *Crinan*, and the striking scenery of the Bay of Crinan. Dinner is served on board while the steamer keeps on her way towards Oban. Passing through the Sound of Luing, we get a view of *Benmore* (3170 feet), the highest mountain in Mull. Some miles farther on, we sail through a very narrow strait between the islands of *Easdale*, celebrated for its slate quarries, and *Seil*, whose shores rise on the right in huge columnar masses. As we approach *Kerrara Island* the Mountains of Mull come grandly into view, and on the right *Ben Cruachan* appears with its double peak. Kerrara forms a natural breakwater to the bay and town of Oban.

EXCURSIONS FROM OBAN

OBAN, beautifully situated on a bay of the Firth of Lorn, is shut in by hills from which the views are varied and picturesque. The best viewpoint is Pulpit Hill, but a mile from the station. Oban is a great rendezvous for tourists, and offers more excursions than perhaps any other centre in Scotland. Among the goals close at hand are Dunollie Castle with handsome grounds and Dunstaffnage Castle on a promontory jutting into Loch

Etive. Of the longer excursions those most satisfying are to Loch Awe, one of the most lovely of the Lakes of Scotland, to Glen Coe, and to the islands of Iona and Staffa.

The excursion to Glencoe, or, as the name ought always to be written, **GLEN COE** (the Glen of the Coe), can be made comfortably in a day and may be taken in a variety of ways, depending upon the preference one gives steamer or rail and coach. Our preference is to take steamer up the *Firth of Lorn* and *Loch Linnhe* to *Ballachulish* on *Loch Leven*, in the midst of a magnificent setting of hills and mountains. The largest slate quarries in Scotland are to be found in the neighborhood. It is the scene of one of the most stirring incidents in Stevenson's "Kidnapped." From here coaches run to Glen Coe and back to the steamer, which returns to Oban in the evening. This wild region, so remarkable for its scenery, is no less renowned as the scene of the horrid massacre (in 1692) of the clan inhabiting it. When the service is resumed which has been suspended since the beginning of the Great War, it will be possible, instead of returning to Ballachulish, to turn to the southwest from the head of Glen Coe into *Glen Etive* and down this glen to the head of *Loch Etive*, where steamer is taken to *Ach-na-Cloich*, whence train is taken to Oban.

But if the tourist can spare but a single day for the vicinity of Oban before turning south, let him by all means make the excursion to Staffa and Iona. In fine weather the sail takes about ten hours, allowing an hour each at Staffa and Iona.

On this trip the *Isle* of *Mull* is completely circumnavigated. About 8 miles from its western coast is **STAFFA,** with the world-renowned *Fingal's Cave*, which in calm weather is visited by small boats from the steamer. The entrance to the Cave is very striking, the walls being composed of basaltic columns from 20 to 40 feet in height, of the same formation as the Giant's Causeway on the northern coast of Ireland. There are other caves on the island, but the hour's stop of the steamer is all too short in which to explore them.

IONA, or *Icolmkill*, an islet 9 miles to the south of Staffa, is famous as an early seat and centre for the spread of Christianity, a monastery having been founded here by St. Columba in the sixth century. Among the ruins are those of the *Cathedral of St. Mary*, probably built in the early part of the 13th century. *Maclean's Cross* and *St. Martin's Cross* are the only survivors of the 360 sculptured stone crosses which are said to have adorned the island, but which were thrown into the sea about 1560 by order of the Synod of Argyll. Many of the tombs are said to be those of Scottish and Irish Kings. There is much of interest to be seen on the island, and as there are two hotels, it is possible to remain over for a day or longer.

FROM OBAN TO INVERNESS VIA THE CALEDONIAN CANAL

If it is possible to give even more time to Scotland, there is no more attractive excursion than the one through the **CALEDONIAN CANAL,** which extends from the Atlantic to the German Ocean; a distance of 60½ miles, of which 37½ are over lakes and rivers, the remaining stretches being by canal. Yet so logical was the inception of this inland waterway that "the whole length of the Canal (including the lakes and the rivers it connects) when extended on the map, measures only four miles longer than a straight line drawn from one extremity to the other." Large swift steamers ply regularly from each end. The trip may be made in one day (11 hrs.) from Oban; but it is preferable to leave Oban in the evening for **Fort William,** near the upper end of Loch Linnhe, which is, as Aunt Gilchrist puts it in William Black's "In Far Lochaber," "a grand place for being in the middle of things"; or to **Corpach** by the side of *Neptune's Staircase,* the series of 8 locks through which steamers are lifted from Loch Linnhe to the Caledonian Canal; or to **Banavie,** at the southern end of the Canal.

From Fort William or Corpach ascent may be made of **BEN NEVIS** (4406 ft.), the highest mountain in Scotland, in about 3½ hours. The tourist needs strong shoes, as it is a stiff climb of 8 miles; but it is wondrously satisfying, for "on a clear day the view from the summit embraces a panorama almost a hundred miles in diameter, and including nearly all the highest peaks in Scotland" (Ward, Lock & Co.).

Leaving Banavie by steamer on the Canal we soon pass (right) the ruins of *Tor Castle,* an ancient stronghold of the Camerons. A few miles farther on, two locks admit us to *Loch Lochy,* which is 10 miles long and about one broad. At the foot of *Ben Tigh* (2956 ft.) near the northern end of the lake, was fought in 1544 between the Frazers and the MacDonalds the "Battle of the Shirts," a Scottish Thermopylæ, in which of the thousand men engaged only ten were left alive.

From Loch Lochy a canal two miles long leads to *Loch Oich,* about 4 miles in length, the central and most elevated lake of the great chain. On its western shore are the picturesque ruins of *Invergarry Castle,* burned in the rebellion of 1745. From the end of *Loch Oich* we descend by seven locks to *Fort Augustus* on *Loch Ness.* The distance through the locks is two miles, and as the steamer is an hour and a half on the way, one can *walk* at leisure over this part of the route.

Loch Ness is nearly 24 miles long, with an average breadth of 1¼ miles. It is very deep (130 fathoms in some parts) and never freezes. At *Foyers,* half way down the lake, the River Foyers

debouches into the lake. A mile or more from its mouth are the **Falls of Foyers,** consisting of two falls, the lower one making a leap of 90 feet into a wild linn shut in by gigantic rocks; the upper one about 30 feet high, with an aerial bridge spanning the chasm. The upper Fall has been called *The Fall of Smoke*, and was once, possibly, the most beautiful waterfall in Great Britain. An Aluminium Company has appropriated the waters, thus lessening the flow; but after heavy rains the Fall is as fine as ever.

From Foyers there is a delightful road to Inverness (18 miles). The pedestrian may prefer to spend the remainder of the day in Foyers, and walk to Inverness the next day.

A few miles beyond Foyers, the ruins of *Urquhart Castle* are seen on the opposite shore, and from the end of the lake a narrow channel, only a quarter of a mile long, leads from Loch Ness into *Loch Dochfour*, the last and least of these lakes. From the end of Loch Dochfour a final piece of canal, about 4 miles long, brings the steamer to her pier at *Muirtown*, where omnibus and cabs are in waiting to take us to Inverness, 1¼ miles away.

Inverness, "the capital of the Highlands," a city of 22,000 inhabitants, is picturesquely situated on both sides of the river Ness a little above the point where it empties into the Moray Firth. Its attractions are principally in its surroundings. But the visitor with a few hours at his disposal, will walk at once to *Castle Hill*, where are the *County Buildings;* thence over *Godsman's Walk*, with fine views of city and river; and thence to the *Islands*, nearly a mile up the river, in a very lovely situation. Then one will wish to take his farewell of Inverness with a visit to the *Cathedral of St. Andrews*, in the Decorated Gothic style, its vaulting resting on monolithic granite columns. It is not a great Cathedral, but it is "such a substantial Church."

Inverness is a centre for many delightful excursions, those of particular charm being to *Culloden Moor* (5 miles) where Charles Stuart, the Pretender, was defeated in 1746; and, nearly a mile beyond the *Cumberland Stone*, a boulder east of the largest group of graves on the Moor, to the *Stone Circles of Clava*, the finest of the stone circles in the eastern part of Great Britain; and to *Cawdor Castle*, the seat of the Earl of Cawdor, where Duncan might have been murdered by Macbeth had the Castle, which dates from only 1454, been built but a few centuries earlier.

FROM OBAN TO THE ISLE OF SKYE

If the tourist has come north by steamer from Glasgow, he may, after stopping for a few days at Oban, continue his journey to the Isle of Skye by the same means of travel. A memorable tour it makes, through the *Sound of Mull*, with the mountainous island of *Mull* on the left; the steamer touching at the mouth of *Loch Aline*, "the beautiful loch"; for a little while in the open waters

of the Atlantic, and then steaming north over the waters of *Sleat Sound;* through the apparently land-locked *Loch Alsh* and the narrow Strait of *Kyle Akin* and then over the *Inner Sound* and the *Raasay Sound;* touching *en route* at a number of points on the mainland, and at *Armadale* and at *Kyleakin* on the coast of Skye, in the midst of some of the finest scenery of the Western Highlands; and so coming, after a scenically eventful voyage, to *Broadford* on the north shore of the southern end of Skye, or to *Portree,* thirty miles farther north, on the east shore of the northern part of the island.

The **ISLE OF SKYE** is the largest and most northerly island of the Inner Hebrides, with a total length of 50 miles, and varying in breadth from 4 to 24 miles, much indented by arms of the sea, and with, possibly, the finest mountain and coast scenery in Britain. The weather is likely to be rainy; but he who is so fortunate as to have a week of clear weather will carry away memories to last a lifetime. The prospective visitor to Skye should read Alexander Smith's "A Summer in Skye."

One should stop at **Broadford,** to continue the trip by carriage, by row boat and on foot to *Torrin,* to *Loch Scavaig,* an arm of the sea running deep into the island and romantically wild, to *Loch Coruisk* which affords "a scene of solitary and savage grandeur, perhaps not elsewhere paralleled in the kingdom" (Baedeker), and thence by a choice of paths through *Glen Sligachan* to Sligachan.

Sligachan makes a fine excursion centre for visits to *Loch Brittle* and to *Dunvegan,* and for a fatiguing ascent (in 3 hrs.) of Scuir-na-Gillean (3167 ft.) a peak of the grandly picturesque Cuchullin Hills (pronounced *Coolin*).

PORTREE, 10 miles north of Sligachan, may be reached by mail gig or char-à-banc. It is a town of 1,000 inhabitants, and is the most popular excursion-centre on the island. Most worthwhile, perhaps, are the ascent of *Storr Rock* (2365 ft.) via *Loch Fadda* and *Loch Leathan* in 4 hours, and the ascent of *Quiraing* from *Uig* (14 miles north of Portree on the western coast of Skye). The Quiraing is a most fascinating height of 1800 ft. with precipitous columns of basalt on its northeast corner, reminding one of the formation of the Giant's Causeway and Fingal's Cave.

Steamers from Glasgow and Oban, calling at Portree, continue on Wed. and Sat. mornings to **Stornoway** (43 miles) on Lewis, the largest of the Outer Hebrides. Stornoway is the centre of extensive fisheries, but is of little interest to the tourist save for its cliff scenery and the *Standing Stones of Callernish* (15 miles from Stornoway), the finest Stone Circle in Great Britain.

From Portree return may be made to Oban by steamer, or to the mainland to *Kyle of Lochalsh,* the western terminus of the Highland Railway.

FROM THE ISLE OF SKYE TO INVERNESS

The tourist proceeding by steamer from Portree, Sligachan or Broadford to Kyle of Lochalsh may there take train for Inverness (82 miles) or for Dingwall (64 miles), if he be planning to visit the Orkney and the Shetland Islands.

For miles after leaving Kyle of Lochalsh, one's train skirts the salt-water *Loch Carron*, with a magnificent series of ever-changing pictures of mountain and sea, as the peaks of Skye gradually recede. Between *Lochs Scavan* and *Gowan* the greatest height of the line is reached (644 ft.).

At *Achnashcen* (36 miles) one may stop for side trip to **LOCH MAREE**, which is one of the most beautiful lakes in Britain, by many considered the finest in Scotland. It affords fine fishing, as do most of the lakes of this northern land.

Beyond Achnasheen the line passes *Loch Luichart*, another scene of beauty; and beyond *Garve*, skirts the southern shore of *Loch Garve*, and so comes after various further adventures, to Dingwall and to Inverness.

THE ORKNEY AND THE SHETLAND ISLANDS

From Inverness it is 153 miles by rail to **Thurso** (from Dingwall, 135) through a land of lakes and mountains, a veritable fisherman's paradise. Thurso is the northernmost railway point on the mainland of Scotland. From **Scrabster Harbour,** 2 miles north, steamers from the Orkney Islands call twice a week throughout the year, and more frequently in summer.

Separated from Caithness, part of the northeastern peninsula of Scotland, by the Pentland Firth, a strait but seven miles across at its narrowest point, the archipelago of the **ORKNEY ISLANDS,** 67 in number, of which 29 are inhabited, extends into the northern ocean for 70 miles. "The western coasts present to the Atlantic an almost unbroken front of lofty cliffs, the abodes of innumerable seabirds. Everywhere the coast teems with fish; and seals, otters, whales, and porpoises are by no means uncommon" (Ward, Lock & Co.). In days of calm, the almost land-locked waters are those of a summer sea; but in time of storm, the scene must be viewed, if one would deem it possible. Across the ocean come the waves "like monsters of the deep, their heads erect, their manes streaming in the wind, roaring and foaming with rage, till each discharges such a Niagara flood against the opposing precipices as makes the rocks tremble to their foundations, while the sheets of water that immediately ascend, as if from artillery, hundreds of feet above their summits, deluge the surrounding country, and fall like showers on the opposite side of the island."

Proceeding from Scrabster Harbour over the *Pentland Firth*,

one enters the inland sea, sailing over **Scapa Flow,** the northern base of the British Grand Fleet during the Great War, under whose waters lie the vessels of the scuttled German Fleet, and lands at Scapa Pier on *Pomona* or *Mainland Island*. Two miles away is **Kirkwall,** the capital of the Islands. Aside from the general appearance of the town which is Scandinavian rather than Scottish, the lions are but two — the *Cathedral of St. Magnus*, dating from 1138, and the view from the top of *Wideford Hill* (726 ft., 2 miles to the west), from which one may survey the whole extent of the Orkney Islands.

From Kirkwall one may make many excursions; and he will continue his journey eastward, by coach or motor car, to the *Mound of Maeshowe*, a large chambered sepulchral tumulus with various rude carvings and Runic inscriptions; to the *Standing Stones of Stennis*, two Stone Circles in a romantically bleak and lonely location; and to **Stromness,** a picturesque little port at the western end of the island. From Stromness other excursions may be made, notably to *Hay*, the second largest island of the archipelago, whose cliff scenery is "the most imposing in the British Isles."

From Stromness the tourist sails to the northeast "over a wild and stormy sea," 50 miles in extent to the **SHETLAND ISLES,** an archipelago of some hundred islands, 28 of which are inhabited, landing at **Scalloway;** or he sails from Kirkwall, landing at **Lerwick.** Both towns are on *Mainland*, the largest island of the group, which is some 52 miles in length; and both towns are centres for excursions. Lerwick itself is delightfully quaint, its widest street often so narrow that one may reach across it with outstretched hands. From Lerwick one should visit *Mousa Island*, for its *Pictish Tower*, the finest in Scotland; and one should likewise visit **Fitful Head** (928 ft.) which name is not only suggestive of the wild and ever-changing scenery it affords, but interpretative of much of the scenery of the archipelago, whose lofty cliffs on many of the islands leave nothing that for grandeur and sublimity need to be sought elsewhere. He who would "do" the islands thoroughly, should consult a local guidebook.

FROM INVERNESS TO EDINBURGH

From Inverness the tourist has choice of two routes to Edinburgh. By the shorter (166 miles) he will come after 73 miles to **Blair Atholl,** beyond which begins the famous **PASS OF KILLIECRANKIE.** The remarkable river scenery is best viewed from the right of the coach. It is well to leave the train at Blair Atholl, and walk through the wooded Pass, renowned since the day Queen Victoria pronounced its beauties as indescribable. Beyond, a mile to the left, are the *Falls of the Tummel*, regarded as among the best in Scotland. And farther still by the direct road (7 miles

from Blair Atholl) is **Pitlochry,** a popular resort and excursion centre, on the slopes of the Grampians. The finest of all the excursions from Pitlochry is that by the lofty rock known as the *Queen's View* and *Loch Tummel* to **Kinloch-Rannoch** amid lovely surroundings at the lower end of *Loch Rannoch.*

From Pitlochry it is 13 miles to *Dunkeld,* whence the railway proceeds along the face of *Birnam Hill.* The tourist may see from his coach window that not all of Birnam Wood has yet gone to Dunsinane.

At *Stanley Junction* (111 miles from Inverness) the line unites with the line from Aberdeen.

By the longer route to Edinburgh (244 miles) one passes through Aberdeen (109 miles from Inverness). **Aberdeen,** third in size of Scottish cities, possesses in its *Union Street,* flanked by buildings entirely of granite, what is generally regarded as one of the handsomest streets in Europe. Fine are the *Municipal Buildings* with their lofty *Tower* (210 feet), whence the view is very striking; interesting the buildings of the *University;* admirable the collection of paintings, drawings, and casts in the *Art Gallery and Museum;* and unusual the *Cathedral of St. Machar* of the 14th–16th centuries, which is said "to be the only granite cathedral in Christendom."

At *Forfar* (19 miles south of Aberdeen) a branch line runs to **Kirriemuir,** the birthplace of Sir James M. Barrie, and the "Thrums" of his "A Window in Thrums."

At **Glamis** (4 miles beyond Forfar) stands picturesque *Glamis Castle,* in magnificent setting, which you may or may not accept as the ancestral home of Macbeth. At *Stanley Junction* the line unites with the line via the Pass of Killiecrankie.

Two miles before reaching *Perth* (7 miles from Stanley Junction) the line passes *Scone Palace* on the site of the former *Abbey of Scone* where once reposed the *Stone of Scone* on which the Scottish Kings were crowned, which now is part of the Coronation Chair in Westminster Abbey. From Perth it is 48 miles to Edinburgh by direct route; via Stirling it is 20 miles farther. Cf. p. 65.

EDINBURGH

Edinburgh may be "done" in a single day, but it would be better to give it at least double that time, even at the sacrifice of some of the minor excursions mentioned above.

One's first walk in Edinburgh should be to the *Calton Hill,* whence you have a good view of the city and its suburbs. If you would get a broader prospect, ascend *Nelson's Monument* (3*d.*), the top of which is 450 feet above the sea. The other noticeable things on the Hill are the unfinished *National Monument,* the *monument to Dugald Stewart,* the *High School,* and *Burns's Monument,* opposite the High School.

The *Castle* is another point from which a fine view is obtained, and within its walls are exhibited (free) the ancient *Regalia* of Scotland; also *Queen Mary's Room*, in which James VI was born; *Queen Margaret's Chapel*, one of the oldest chapels in Scotland (built about 1100), recently restored; *Mons Meg*, a gigantic cannon used at the siege of Norham Castle in 1497, etc., etc.

The walk from the Castle down the High Street to *Holyrood* is very interesting. *St. Giles' Church* (still often called *St. Giles' Cathedral*, though it ceased to be such in 1688), seen on the way, is the ancient parish church of Edinburgh (12th century). It has suffered much from "restorations," but the tower retains its mediæval beauty. The main portal should be noted for its fine little statues. Every lover of Robert Louis Stevenson will wish to see in the interior the chaste memorial by St. Gaudens. The *Parliament House* should be visited for the "Great Hall," with carved oaken roof, statues, and portraits. *John Knox's House* (built in 1490), *Moray House*, the old mansion of the Earls of Moray, and the *Canongate Tolbooth* (1591), "the Heart of Midlothian," are curious relics of the olden time. In the *churchyard of the Canongate Church* are the graves of Dugald Stewart, Adam Smith, the poet Ferguson (whose gravestone was erected by Robert Burns), and others.

Holyrood Palace and Abbey are open at 10 A. M. daily, free. You are conducted by a guide through the Picture Gallery, Lord Darnley's Rooms, the Tapestry Room (portion of the palace built by Charles II), *Queen Mary's Apartments* (where Rizzio was murdered and his blood still stains the oaken floor — if you have faith to believe that part of the story), and the *Chapel Royal*, which is a beautiful fragment of the ancient Abbey founded in 1128. Here Charles I was crowned in 1633, and here, in the royal vault, repose David II, James II, James V and his queen, and Henry, Lord Darnley.

Arthur's Seat, beyond Holyrood, is 822 feet high, and the view well repays the walk to its top. But if the walk be thought too strenuous (see map), no effort should be spared to climb the Salisbury Crags, for he who does not climb the Salisbury Crags or mount to Arthur's Seat may very truly be said not to have seen Edinburgh. Much the easier way to make the ascent is to follow the Queen's Drive to a point near Echoing Rock, passing on your right, on the edge of the city, the house known as *Dumbiedykes*, where are said to have lived the douce Davie Deans and his heroic daughter Jeanie. At Echoing Rock turn should be made to the left. A little later you again turn to the left and follow the road that runs for some half mile half way up the Crags till you come to the point where the road bends to the right, almost at right angles to the way you have been climbing. From here on, for another half mile Edinburgh is spread out at your feet — a veritable city of stone. You will find nothing else like it in all Scot-

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land. To the right as you descend from the Crags are the ruins of *St. Anthony's Chapel*, associated with incidents in Scott's "The Heart of Midlothian."

In *Princes Street*, Edinburgh boasts one of the very finest streets of Europe. The dominating feature is the magnificent Gothic *Monument to Sir Walter Scott* in the *East Princes Street Gardens*, near which are statues to David Livingstone, Adam Black and John Wilson ("Christopher North"). At the west end of the Gardens (the *West Princes Street Gardens* lying beyond) stand the *Royal Institution*, with *Statue Gallery* and collection of casts; and the *National Gallery*, with one of the two finest collections of paintings in Scotland.

Of great interest is the group of *University buildings* in the south quarter of the city: the central building dating from 1789, with addition of the Dome in 1887; the fine *Medical School;* the *Library* with a quarter of a million volumes and 8000 MSS.; and just back of the University the *Royal Scottish Museum*, with valuable collections of ethnology, natural history, and industrial art. To the west are the handsome *Heriot's Hospital* (founded by the "Jingling Georgie" of "The Fortunes of Nigel"), and the sumptuous *Infirmary*, a huge aggregation of buildings in the Scottish baronial style.

In the Western part of the city is *St. Mary's Cathedral* in the Early English style, the masterpiece of Sir G. G. Scott. A few blocks to the north is the *Dean Bridge* which commands a fine view of the *Water of Leith*. At No. 39 Castle Street is the *house in which Sir Walter Scott lived* from 1800 to 1826. In the extreme northern part of the city are the *Royal Botanic Gardens*, whence a fine view is to be had of this city of stone. On Queen Street is the *National Portrait Gallery*, with 150 portraits, a collection of casts, and a *National Museum of Antiquities* which contains prehistoric collections and many historic relics.

A stay in Edinburgh may well be concluded with a visit to *Greyfriar's Churchyard*, where are buried Allan Ramsay, Robertson the historian, Black the chemist, Dr. Blair, and other eminent Scotsmen, and "Auld Jock" not so eminent, and Bobbie — the little dog who kept watch by his master's grave for seven years — who have been immortalized in Miss Atkinson's "Greyfriar's Bobbie." At the side of the street near the entrance to Greyfriar's Churchyard, the Baroness Burdett-Coutts has erected since Bobbie's death a drinking fountain with a statue of the little dog at the top, from which both man and beast may drink.

EXCURSIONS FROM EDINBURGH

A delightful excursion may be made from Edinburgh to **Hawthornden** and **Roslin**. Take the train for Hawthornden station (a circuitous route of 11 miles in ½ hr.) which is very near the en-

trance to *Hawthornden House*. This charming place (adm. 1*s*.) was the residence of the poet Drummond, and hither Ben Jonson walked all the way from London to visit his friend and see Scotland. *Roslin Chapel* (6*d*.) is reached by a foot-path along the bank of the lovely Esk. It was founded in 1446, and is one of the most elegant remains of the Gothic architecture of Scotland. Near by are the mouldering walls of *Roslin Castle* overhanging the river. Return to Edinburgh (7 miles) on foot, by coach, or by rail, as you please. The walk will take you through some of the pleasantest of the suburbs; and if you choose the road by *Morningside* (also reached by tramway), you can see the *Bore Stone*, to which the royal standard was fixed when James IV arrayed his army there before his departure for Flodden Field. You may also ascend *Blackford Hill* (now a public park), which affords a beautiful prospect of the city and the surrounding country and waters. If you are tempted to linger here, you may recollect that —

> "Still on the spot, *Lord Marmion* stayed,
> For fairer scene he ne'er surveyed."

The fishing village of **New Haven** is worth the seeing for the quaint garb of its inhabitants who are of Scandinavian descent, and who cling to their ancestral costumes and customs as tenaciously as do the fisherfolk of Holland.

Musselburgh (6 miles) may be reached by rail, and is also worth a visit for its well preserved *Roman Bridge*.

The great *Forth Bridge*, just beyond *Dalmeny* (9½ miles), which no less an authority than M. Eiffel pronounced "the greatest construction of the world" may be visited by rail or motor bus. The bridge, a cantilever, with its approaches, is 7295 ft. in length, and cost over $15,000,000.

Eight miles beyond, on the same railway is the ancient town of **Dunfermline,** the birthplace of Charles I, and of Mr. Andrew Carnegie who has made large benefactions to the place, and the scene of the rare old ballad of "Sir Patrick Spens." Who knows not "Sir Patrick Spens," and the racy chapter that the ballad inspired in Mrs. Kate Douglas Wiggin's "Penelope's Progress"? In the *Abbey Church* lie Robert Bruce and other Scottish Kings.

Dalkeith Palace, the seat of the Duke of Buccleuch, at **Dalkeith** (6 miles) may be reached by rail. The palace contains a fine collection of paintings including many valuable portraits, and with the Park is open to visitors on Wed. and Sat. in the absence of the family.

FROM EDINBURGH TO MELROSE: THE SCOTT COUNTRY

"The Scott Country" shares with Ayr and Stratford-on-Avon the honor of attracting more visitors than all the other literary

shrines of the British Isles combined. Abbotsford, together with Melrose Abbey and Dryburgh Abbey may be visited by a side trip from Edinburgh, or *en route* from Edinburgh to England. The tourist will take ticket to Melrose (35 miles) which he will make his headquarters. The one thing of interest is the Abbey.

MELROSE ABBEY (*6d.*) was founded in 1136, but was destroyed in 1322. A few years later the present edifice (now in picturesque ruin) was built, one of the most admirable works of the best period of ecclesiastical architecture. The material is a very hard stone, and much of the carving is as perfect as when fresh from the sculptor's hand. No description, not even the famous one in the "Lay of the Last Minstrel," can give any adequate idea of its beauty. Within its walls are the graves of kings, and nobles, and priests of the olden time; among them Alexander II of Scotland, and more than one of the renowned Earls of Douglas. Before the high altar the heart of King Robert Bruce is said to have been deposited. Sir David Brewster's grave is in the churchyard.

ABBOTSFORD, the beautiful home built by Sir Walter Scott, stands on the bank of the Tweed, three miles above Melrose. Visitors are shown (fee 1*s.*) through the *Entrance Hall*, *Armory*, *Drawing-Room*, *Library* and *Study*, and will find everything very much as Sir Walter left it, at his death in 1832.

DRYBURGH ABBEY (4 miles from Melrose) may be reached from Melrose on foot or by carriage; but it is quite a long walk from the entrance gate to the Abbey, which is in private grounds. The best route is by way of the *Eildon Hills* and *St. Boswells*, returning by *Bemerside* (one-horse carriage for the round, 15*s.* 6*d.*).

Dryburgh Abbey (1*s.*) was founded about the same time as Melrose, and, like Melrose, was destroyed in 1322 by Edward II. Robert I restored it, at least in part; but it was again destroyed in 1544. *St. Mary's aisle*, the most beautiful part of the ruins, contains the tomb of Scott, buried here Sept. 26, 1832; and also the graves of his wife, his eldest son, and his son-in-law Lockhart. There is but little finer in Scotland than the simple inscription on the latter's tomb: "Here at the feet of Walter Scott lie the mortal remains of his son-in-law, biographer, and friend, John Gibson Lockhart."

If the tourist is going south from Melrose, he will have choice of three routes: to the English Lake region with entrance either at Penrith or Keswick; or to Newcastle-on-Tyne, either by the direct, which is a very crooked, route; or, and better, by the longer but more picturesque East Coast route via Reston Junction and Berwick.

WALES

TRAVEL IN WALES

Conditions of travel in Wales are much the same as those obtaining in England. See p. 1. On the railways there are only 1st and 3rd class coaches. In the summer there are any number of motor car and char-à-banc routes which render possible the seeing of much of Wales in a very short time.

PLANNING THE TOUR

Wales is a small land and not on the Grand Tour; but the introduction of the motor car has so greatly revolutionized the world of travel that the tourist may now see something of Wales without feeling that he is thereby neglecting certain other sights that should on no account be missed. On a first general tour through Europe at least one day should be given to Wales. If entrance to this mountainous land be by way of Holyhead, one or more stops may be made *en route* to Chester. See the next Chapter but one. If the approach be from Chester, one can do no better than to take train to Conway, where one may make a day of it coaching or char-à-bancing to Llandudno and Bettws-y-Coed, and perhaps to Bangor, returning by train to Chester. See the third Chapter below.

But if one be taking a second or subsequent trip to Europe, he may well devote a week or two or three to this little-known but very charming land. He should know beforehand that one visits Wales principally for her natural scenery, rather than for her art; for of art there is comparatively little save in the realm of architecture. There is little in architecture of the first rank; but there are several most interesting castles, half a dozen really fine churches, and a great many churches either interesting in themselves or with interesting features, and considerable good glass of the 14th and 15th centuries.

In the following Chapters we have endeavored to present only the really significant sights, suggesting that the tourist who would spend more than a week or so in "doing" Wales, should purchase either Muirhead's "Wales," or Baedeker's "Great Britain," or Ward, Lock and Company's three illustrated Guides to Wales.

APPROACHES TO WALES

The principal approaches to Wales by rail or motor-car are from Chester, from Shrewsbury, from Hereford and from Bristol.

Approaches by sea are: Holyhead, by steamer from Dublin; and Fishguard, by steamers from Rosslare, Waterford, and Cork, and by steamers of the New York-Liverpool service of the Cunard Line. In summer, steamers ply daily from Liverpool to Llandudno (2¼ hrs.), and to Bangor (3½ hrs.).

FROM CHESTER TO BANGOR AND HOLYHEAD

From Chester to Holyhead by rail it is 85 miles. The line follows the Dee for a few miles, which, after a little, opens out into a broad estuary, attractive only at high tide. Here in 1637 occurred the shipwreck of Edward King, whose death inspired Milton's "Lycidas." At **Holywell,** 17 miles from Chester, is *St. Winifred's Well*, long regarded as one of the "Seven Wonders of Wales."

Rhyl (30 miles) is a much frequented seaside resort and point of departure for excursions up the **Vale of Clwyd,** perhaps the "quietest" of the Welsh valleys. At **St. Asaph,** six miles from Rhyl is the *St. Asaph Cathedral*, the smallest cathedral in Britain, being 182 ft. long, by 68 wide, and 108 ft. across the transepts. The exterior is severely plain, but the interior gives an impression of spaciousness and dignity. The tracery of the large east window is copied after that of Tintern Abbey. There is a collection of early Bibles and Prayer-books in the *Chapter House*. One should not fail to climb to the top of the square 100 ft. *Tower*, for the extensive view. In the churchyard lies the body of "Dick of Aberdaron." At **Bodelwyddan** (2½ miles west of St. Asaph) is a new church known locally as "the *Marble Church*," which is probably the finest modern church in Wales. At **Denbigh** (11 miles from Rhyl) are the ruins of *Denbigh Castle*, of most interesting structure and with justly famed views of the Vale of Clwyd. At **Llanrhaiadr** and **Llandyrnog,** villages near Denbigh, are churches with fine 15th-century glass. **Ruthin** (19 miles from Rhyl) is beautifully situated on a hill overlooking the Vale of Clwyd, and is a delightfully quiet place in which to make a prolonged sojourn. From Ruthin ascent may be made in 2 hrs. of **Moel Fammau** (1820 ft.) the highest of the Clwydian Hills.

At Llandudno Junction (44 miles from Chester) a branch line leads north to **Llandudno** (4 miles) the most popular seaside resort in Wales and a fine excursion centre. Two miles to the northeast from Llandudno is **Little Orme's Head** (463 ft.), and as many miles to the northwest, **Great Orme's Head** (680 ft.), two huge promontories of rock, affording fine views and drives and rambles.

Across the wide mouth of the Conway River from Llandudno Junction stands **CONWAY**, a mediæval walled town with 21 semicircular towers and three gateways, Moorish in appearance, and all well preserved; and, because of the unevenness of the site, possibly the most picturesque walled town in Great Britain. It is best to stop at Llandudno Junction, and walk across one of the two fine

bridges, as the view is one of the finest and most striking in the Kingdom. There are some curious old houses, the most interesting of which is the *Plas Mawr* or "Great Hall," a good specimen of domestic Elizabethan architecture. The interior, with its panelled walls and carved decorations, is readily shown to tourists. Of the *Castle*, erected in 1284 by Edward I, Hawthorne says: "Nothing ever can have been so perfect in its own style, and for its own purposes, when it was first built; and now nothing else can be so perfect as a picture of ivy-grown peaceful ruin."

Almost due south of Conway stretches for fifteen miles the beautiful **Vale of Conway** to Bettws-y-Coed, which may be reached by train or char-à-banc, though it is better, if the river schedule permits, to take a steamer to **Trefriw** (12 miles from Conway; 1½–2 hrs.; fare 1/6; return 2/6), and then proceed as above. Lovers of Stevenson's "Treasure Island" will be interested in the coracles used by the fishermen on the Conway, as also, sometimes, on the Wye. If one drives to Bettws-y-Coed, with the intention of returning to Conway, he should ascend the valley on one side of the river, and descend by the road on the opposite side.

BETTWS-Y-COED, a village of but a thousand inhabitants, is probably the most popular summer resort in Wales. It is a centre for almost innumerable excursions, the finest being to **Capel Curig,** whence ascent may be made of **Moel Siabod** (pron. *Shabod*, 2863 ft.); and where one gets his finest views of the Snowdon range; to Bethesda; to Llanberis; to Beddgelert. Cf. pp. 81, 82, 83.

Two miles west of Conway the railway reaches the coast, which it follows for miles. **Penmaenmawr** (50 miles from Chester), a modern watering-place, will invite one to tarry, because of its beautifully picturesque situation at the foot of a great mass of crystalline rock which also is known as *Penmaenmawr*, that rises very abruptly to a height of 1553 ft., the northern spur of the Snowdon Range.

Two miles farther still, brings one to **Aber,** at which village, a half mile from the coast, one may stop because of its lovely situation, and for the exploration of the **Glen of the Aber,** which is one of the most alluring of the smaller valleys of Wales. After heavy rains the Falls are very much worth while.

BANGOR (60 miles from Chester) is an ancient and picturesque city, and a favorite summer resort. The *Cathedral*, one of the smaller edifices of its class, was originally built in the sixth century, destroyed by the Anglo-Normans in 1071, rebuilt in 1102, and burned during the ravages of Owen Glyndwr in 1402. The choir was rebuilt in the time of Henry VII, and the tower and nave added in 1532. It is a plain massive structure, 214 by 60 feet, with a tower of no great height. The bishopric is the oldest in Wales. The *University College of North Wales*, on a commanding site northwest of the Cathedral, has over three hundred students. It is one of the three constituent colleges of the Uni-

versity of Wales. The fine library is especially rich in works in Welsh.

Bethesda, reached by side line of 4 miles from Bangor, is unattractive in itself, but interesting for the huge *Penrhyn State Quarries*, probably the largest in the world, which rise in terraces that form a mighty amphitheatre. There are four different colored slates taken from this one quarry — blue, grey, green, and red. In the finishing sheds the slates are cut to certain sizes known as "queens," "duchesses," "countesses" and "ladies."

From Bethesda ascent may be made in from 2–3 hrs. of **Carnedd Dafydd** (3426 ft.) and in another hour of its twin peak **Carnedd Llewelyn,** the two highest of the Carnarvon Mountains save Snowdon. The views are extensive.

Five miles above Bethesda after one has traversed the impressive, and, in mist, mysterious valley known as **Nant Ffrancon,** one comes to **Llyn Ogwen** near which is the famous and solitary *Ogwen Cottage*. From here one visits the **Cwm Idwal,** one of the most striking of the cwms (deeply worn ravines) of Wales and the savagely romantic **Llyn Idwal;** and from here one ascends the "Glyders" — **Y Glyder Fawr** (3279 ft.) and **Y Glyder Fach** (3262 ft.). The ascent of **Y Tryfan** (3010 ft.) is only for the expert cragsman. **Carnedd Llewelyn** (3484 ft.) may also be ascended from Ogwen Cottage.

West of Bangor stretches to the southwest the winding Menai Strait, separating the island of Anglesey from the "mainland." Spanning the Strait are two of the most famous bridges in all Britain.

The *Menai Suspension Bridge* is 2½ miles from Bangor; a pleasant walk by an excellent road, affording fine views all the way. The roadway of the bridge is 100 feet above high water, and the stretch between the piers is 550 feet. It was built by Telford (1819–1825), and still remains one of the most admirable works of its class.

The *Britannia Tubular Bridge*, one of Stephenson's most famous achievements, is a mile farther from Bangor, where the channel is somewhat wider. The two longer spans are 460 feet each, the two shorter ones half as long, and the roadway is 101 feet above the water. It was finished in 1850, at a cost exceeding £620,000. There is a remarkably fine view (see Hoppin's "Old England," p. 6) from the roof of this bridge.

A visit to the two bridges from Bangor may be made in several ways, but however made, is one of the most delightful of excursions. It may be combined with a walk through **Llanfair,** a village 3½ miles west of Bangor on the railway to Holyhead. There is but little of interest connected with the place save its Welsh name which is spelled with no fewer than 58 letters — Llan-fair-pwllgwyn-gyll-go-ger-y-chwyrn-dro-bwll-llan-ty-sil-i-o-go-go-goch — and which should not be confused with any of the seven other

Llanfairs of Wales. The full name is in daily use in the town, but in writing is usually abbreviated to Llanfair P.G.

Anglesey was the chief seat of the Druids of Britain and their last stronghold in their contest with the Romans. The island has an area of about 300 square miles, but is not of much interest to the tourist, unless he be given to the study of archæology. There are many dolmens and other megalithic monuments, most of them near the Menai Strait.

Beaumaris (on Anglesey, 6½ miles by road from Bangor) affords superb views of the Menai Strait and the Carnarvon Mountains. Its ruined Castle shows evidence of a most remarkable plan.

Holyhead, 85 miles from Chester, is the end of the line and sailing point for Ireland. A few hours may be given to the wild and rugged scenery of the coast, with a climb to the top of **Pen-Caer-Gybi,** or **Holyhead Mountain** (720 feet), whence there is a good view of the shore and the sea. The *North* and *South Stacks* are bold and rocky; the latter is reached by a flight of 402 steps, descending from the height above.

FROM BANGOR TO BARMOUTH AND ABERYSTWYTH

From Bangor to Aberystwyth it is 93 miles by rail; to **CARNARVON,** the first point of interest (unless one should stop for visit to the Menai Bridges) it is 9 miles. The town with its castle and walls, was begun by Edward I about 1283. Here Edward II, the first Saxon Prince of Wales, was born.

With its foundations washed on two sides by the Menai Strait and the Seiont, though on a low site, *Carnarvon Castle* is not only probably the finest castle in Great Britain, but one of the most imposing mediæval fortresses in Europe. The walls, 8 to 14 feet thick, and enclosing an area of three acres, with thirteen massive towers, are externally in complete preservation, and much of the interior remains as in the olden time. Exteriorally it is possibly the most picturesque building in Wales, especially when one views it from across the Seiont. It should likewise be seen from the ramparts that flank its two courts. Of especial interest are the *Queen's Tower* and the *Eagle Tower*. The view from the Eagle Tower is worth a walk from Bangor. The *Town Walls*, of which the Castle forms a part, are still intact. The visitor should not fail to walk around them and view them from outside.

Not far from the castle are the ruined walls of a Roman fort, and also the site of the Roman station of *Segontium*.

Nine miles from Carnarvon, at the end of a branch railway lies **Llanberis,** once famed as "the Chamonix of Wales," but now sadly marred by much slate-quarrying. From Llanberis, **SNOWDON** (3560 ft.), the highest mountain in Wales (from which the Carnarvon Mts. are sometimes called the Snowdon or the Snow-

donian Mts.), is most easily reached by rack-and-pinion railway (5 miles in 65 minutes; fares 3/6 up; return 5/–). The line climbs the longest and least interesting of the five spurs of Snowdon. The view is very extensive. The Snowdonian Mountains are accounted as among "the Seven Wonders of Wales." From Llanberis, too, one takes char-à-banc for Bettws-y-Coed (see p. 80) through the **PASS OF LLANBERIS,** the wildest valley in Wales.

From **Dinas Junction** (3 miles south of Carnarvon) a narrow gauge railway leads to **BEDDGELERT** (16 miles). Beddgelert is possibly the most beautifully situated of Welsh villages, and takes its name "the Grave of Gelert" from the pathetic legend of Llewelyn's hound. A highway to the south leads through the romantically beautiful **PASS OF ABERGLASLYN**; and one to the northeast leads through the picturesque **Nant Gwynant** to Capel Curig and Bettws-y-Coed.

At *Afon Wen* (27 miles from Bangor) the line strikes the south coast of the Lleyn (pron. Thleen) or peninsula of southwestern Carnarvonshire extending into the Atlantic. Four miles west of Afon Wen is **Pwllheli** on a splendid harbor, with the finest sandy beach in Wales, the end of the railway and centre for exploring the Lleyn.

Nearly 4 miles to the southwest is **Llanbedrog,** to be reached by tram, near which is *Glyn-y-Weddw*, a mansion now open to the public (adm. 6*d*.) containing an *Art Gallery* of some 400 paintings, among them some by recognized masters of the last century. **Aberdaron** is the most remote village on the peninsula, and reached by motor bus from Pwllheli 2 or 3 times a day in 2 hrs. It was the home of one Richard Jones (1780–1843) known throughout Wales as "Dick of Aberdaron," an unconventional ne'er-do-well, who compiled a Welsh-Greek-Hebrew dictionary and who is said to have spoken 35 languages. Still further to the southwest — nearly three miles if you follow the fine coast scenery — is **Braich-y-Pwll,** the "Land's End" of Northern Wales. In the sea, two miles to the southwest is **Bardsey Isle,** which may, in fine weather, be reached by boat from Aberdaron. The island is reputed to be the burial place of 20,000 saints. It is 444 acres in area, and has 53 inhabitants who are "patriarchially governed by a King." Seven miles northwest of Pwllheli is **Nevin,** an old fishing village and modern seaside resort. Eight miles to the southwest is **Llangwnadl,** with a curious 15th-century *Church* having three equal naves over which rise three separate gabled roofs. Five miles to the northeast of Nevin are the triple heights of **The Rivals,** whose central peak is 1849 ft. above the sea. One should not fail to climb from *Llithfaen* to the southwest shoulder of the mountain, whence the view vies with the finest to be had from the peaks of Snowdon. It includes the coast from Great Orme's Head to Pembrokeshire. On the lower peak of **Tre'r Ceiri** is a prehistoric *Fortified Town*, 5 acres in extent, with more than a hundred

hut-circles, much worn by the centuries, thought by some scholars to date from the Iron Age.

From Afon Wen the railway skirts the coast for the most part to Aberystwyth. On a hill behind **Criccieth** (three miles east of Afon Wen) is *Brynawelon*, the residence of Mr. David Lloyd George.

From **Portmadoc** (8 miles from Afon Wen) extends to **Blaenau Ffestiniog** (13 miles) a narrow gauge railway, often called the "Toy Railway" with gauge of but two feet. The road has been so skilfully constructed that trains loaded with slate from the quarries about Blaenau Ffestiniog travel down the elevation of 799 ft. by force of gravitation. An excursion by the first-class coach is an experience not to be forgotten.

Harlech (17 miles) demands the stop-over of a few hours for enjoyment of its ruined *Castle* and views from its battlements which are among the finest in Wales. From nowhere else is Snowdon seen to better advantage.

Llanbedr (2 miles south of Harlech) is a centre for a visit to the peninsula of **Mochras** (3 miles by a circuitous road), which becomes an island at high tide, and on whose beach are to be found 200 species of shells. Llanbedr is also the starting point for a circular drive of 17½ miles, second to none in interest and charm, perhaps, in Wales. On it one visits the **LLYN CWM BYCHAN** (505 ft.), a tarn of striking beauty, as one might suspect from its name; the **Roman Steps,** a remarkable broken stairway of unhewn slabs of rock, which in rainy weather become a series of tiny cascades, and which may, or may not be Roman in origin; and **BWLCH DRWS ARDUDWY** (1255 ft.) a deep notch between **Rhinog Fawr** and **Rhinog Fach** (2333 ft.), and in the midst of some of the wildest and finest scenery of Wales.

For some miles before reaching Barmouth (27 miles from Afon Wen and 55 from Bangor) the railway runs between the mountains and the sea, with many megalithic remains to be viewed from the windows of one's coach.

Barmouth is a town of less than 4000 inhabitants on the south end of a peninsula formed by the Atlantic and the lovely estuary of the Mawddach, which, at high tide, becomes a lake a mile wide by five or six in length, and which Wordsworth pronounced "sublime." The town is seen to best advantage from the long railway bridge across the estuary and from the *Panorama Walk*, on the heights 200–500 ft. above. Barmouth is a centre for many excursions, which should include the ascent of **Cader Idris** (2927 ft.) via *Arthog*, unless one had made ascent of that mountain from Dolgelley; and a drive, or better, tramp to **Dolgelley** (9 miles). "There is," somewhere says John Ruskin, "but one finer walk in Europe than that from Barmouth to Dolgelley; it is that from Dolgelley to Barmouth." (Cf. p. 20.)

From Barmouth to Aberystwyth (38 miles) the railway follows the beautiful coast valley, intersected, almost midway, by the

estuary of the Dovey. At *Barmouth Junction* just beyond the bridge over the Mawddach, the line is joined by the railway from Chester via Bala and Dolgelley. **Towyn** and **Aberdovey** are seaside resorts inviting one to linger for excursions. At *Dovey Junction*, change of coach is made for Aberystwyth. One mile south is **Glandyfi** where stop should be made for visit to the **Llyfnant Valley** and the fine fall of **Pistyll-y-Llyn.**

ABERYSTWYTH lies along Cardigan Bay, a town of over 11,000 inhabitants, and is one of the most popular resorts in Wales. It is the seat of the *University College of Wales*, one of the constituent colleges of the University of Wales, and of the *National Library*. The Library building stands well out of the town on a site of six acres, and will have cost, when completed, over a million dollars. It is but fifty-one years since it was founded, but already the Library contains 200,000 volumes and 5000 MSS., and is especially rich in Welsh literature. An extensive view is to be had from the ruined *Castle* that surmounts the bold rocky promontory on the coast.

At **Llanbadarn Fawr,** 1½ miles to the southeast, is one of the largest parish churches in Wales, plain but dignified and with a beautiful south doorway. The goal for another excursion that should on no account be missed, is **The Devil's Bridge** (12 miles, by light railway in 70 minutes) with "landscape of crag, torrent and wooded glen," above the deep gorge of the Mynach near its confluence with the Rheidol. There are beautiful waterfalls in both rivers. The ascent of Plynlimon (2469 ft.) on whose slopes rise the Wye, the Severn, the Llyfnant, and the Rheidol, is not to be commended; for after reaching its broadly domed top one has great difficulty in "discovering the summit."

FROM CHESTER TO BARMOUTH

From Chester to Barmouth it is 74 miles (3½ hrs.). The line is one of the least known in Great Britain by the American traveller, but one of the most beautiful in its valley scenery. At **Gresford** (9 miles), there is a 15th-century *Church* with a fine tower and peal of a dozen bells which has been numbered among "the Seven Wonders of Wales." At **Wrexham** (12 miles), is another *Church* of the 15th century, Perpendicular in style, whose finely decorated West Tower (135 ft.) is also included among "the Seven Wonders."

Eight miles south of Wrexham, on a side line running to Ellesmere is **Overton,** where, over a mile from the station, is a *Churchyard* with a fine view, containing 21 old yew trees that are counted as another of "the Seven Wonders."

Continuing on the main line south of Wrexham, to *Trevor* (19 miles) one catches his first glimpse of the lovely **Vale of Llangollen.** The *Bridge over the Dee*, dating from about 1350, just east of the station of **Llangollen,** has been reckoned, though for reasons past

finding out, as one of "the Seven Wonders." The town which was once famous for its beauty has been greatly marred by modern building. The visitor should not fail to climb to *Dinas Bran Castle* (1000 ft.) for the far-reaching view. The *Eglwyseg Rocks*, a striking series of limestone cliffs four miles in length, should be seen from below. Less than two miles north of Llangollen in an enticing glen are the remains of the *Valle Crucis Abbey*, once the largest ecclesiastical building in North Wales.

At *Bala Junction* (44 miles) one takes a branch line of less than a mile to **Bala,** which invites halt for a drive of 11 miles around **Bala Lake,** the largest fresh-water lake in Wales; and a still more interesting round of 35 miles over the *Berwyn Mountains* to the artificial **Lake Vyrnwy.**

DOLGELLEY (62 miles) is a gray town of but 2000 inhabitants, most beautifully situated on the Wnion, not far above its confluence with the estuary of the Mawddach. It suggests more walks and longer excursions than almost any other resort in Wales. Far famed are its *Torrent Walk*, its *Precipice Walk* and its *New Precipice Walk*. Among the goals of its longer excursions are **Pistyll Cain,** a cataract 150 ft. high, one of the finest in Wales; the ascent of **Cader Idris** (2927 ft.) which affords some of the finest views in the principality; and the drive to Barmouth, which, if taken when the tide is full, is one of the finest in Britain. If one has come from Chester *en route* to Barmouth without breaking his journey thus far, he should, if possible, cover these last 9 miles by motor conveyance, or better by carriage or on foot. Cf. p. 84.

FROM SHREWSBURY TO ABERYSTWYTH

Shrewsbury, the point of departure for Central Wales, is 42 miles from Birmingham and 42½ miles from Chester. It is wonderful for situation, being surrounded on three sides by the Severn, much as Besançon in North France is encircled by the Doubs. Cf. p. 195. A few very pleasant hours may be spent in climbing the watch-tower on a hill on the neck of the peninsula made by the river, in traversing some of the narrow streets lined with quaint old houses, and in visiting the *Church of St. Mary*, the *Abbey Church* and the *Shrewsbury Grammar School*, which is one of the best Grammar Schools in England.

From Shrewsbury it is 81 miles to Aberystwyth. The Welsh border is passed just before one reaches *Middletown* (14½ miles) situated at the foot of the three peaks known as the *Breidden Hills*. After the train has left *Welshpool* (20 miles) one should be on the watch (on the right) for *Powis Castle*, magnificently situated in the midst of a beautiful Park.

Montgomery (26 miles) is interesting for its old-world aspect and as the birthplace of the poet George Herbert. From *Carno*

(45 miles) the scenery becomes finer, and at *Talerddig* (690 ft.) the line reaches its highest point. At *Llanbrynmair* (51 miles) the traveller who is not hurried will stop for half a day to explore, to the south, the rocky **Glen of the Twymyn** as far as to the *Falls of the Twymyn* (5 miles).

The railway continues from Llanbrynmair through the lower valley of the Twymyn till it enters the green valley of the Dyfi. At Dovey Junction (65½ miles) it meets the line from Bangor to Aberystwyth. See p. 85.

FROM ABERYSTWYTH TO CARMARTHEN

The railway from Aberystwyth to Carmarthen (56 miles in 3 hrs.) possesses less of interest than any of the other Welsh routes we have listed. On the right at *Derry Ormond* (26 miles) a lofty watch-tower dominates the scene. The country about has many cairns, menhirs, and tumuli. **Lampeter** (28 miles) is of interest as the seat of *St. David's College*, the oldest College in Wales. The Library contains over 40,000 volumes and rare MSS., and is especially rich in classical, historical, and theological works.

From Lampeter a 13-mile branch line runs northwest to **Aberayron** on Cardigan Bay, whence a cliff walk of six miles will bring the tourist to **New Quay,** a delightful seaside resort that climbs a rocky slope on Cardigan Bay, reminding one somewhat of Clovelly.

Carmarthen on the Towy with 10,000 inhabitants, is a railway centre of some importance, but will not detain the tourist save as he may care to visit its fine 14th-century *Church of St. Peter.*

FROM SHREWSBURY TO CARMARTHEN AND SWANSEA

Much more picturesque, at least in part, than the route described in the Chapter above, is the rail journey from Shrewsbury to Carmarthen (184 miles, 3¾–4¾ hrs.), or to Swansea (115 miles; 4¼–5⅓ hrs.).

Llandrindod Wells (51 miles), is the most important of the Welsh spas, with 30 springs of chalybeate, saline and sulphurous waters. **Llanwrtyd Wells** (68 miles) offers as many waters and more popular attractions.

Almost midway between the two watering-places, near **Builth Road** the railway crosses the Wye. Were the year 1780, we might drive from Builth Road for 10 miles up the Upper Wye Valley, here a beautiful glen, to **Rhayader,** where once was the *Rhayader Waterfall*, then reputed one of the "Seven Wonders of Wales." The cataract was virtually destroyed in that year by the building of a bridge over the Wye.

Llandovery (79 miles) with less than 2000 inhabitants, invites the tourist to several delightful excursions in the **Vale of Towy.** From here, too, ascent may be made to the twin summits of *Carmarthen Van* (2460 ft.) and *Brecknock Van* (2632 ft.). The views are among the most satisfying in South Wales, extending, in fair weather, as far as to the highlands of North Devon.

Llandilo (90 miles) is picturesquely situated on a slope in the middle of the valley of the Towy. It is another fine centre for excursions. From here one has the choice of proceeding to Carmarthen (14 miles; see preceding Chapter) or to Swansea (25 miles).

Swansea, with a population of over 157,000 inhabitants, is located on the shore of Swansea Bay at the mouth of the River Tawe, and is one of the most important industrial centres in Great Britain. Copper-smelting is its chief industry, but from this because of its ready access to the coal fields of Wales, have grown up many secondary industries in the smelting of metals such as iron, lead, tin-plate, zinc. Not infrequently Swansea is enveloped in the smoke from the smelting works. The place will be of interest therefore, only to those interested in smelting and kindred pursuits, or to those who would explore the **Gower Peninsula.**

The best plan for such exploration is to take the steam tram to **Mumbles,** a seaside resort, whence one may tramp to his heart's content. The place invites to a prolonged stay for many excursions. The most pleasing perhaps is along the south coast of the peninsula to **Worms Head,** to be made, in part, by motor car, and in part on foot. The cliff scenery is magnificent.

FROM HEREFORD TO SWANSEA

Most picturesque of the railway routes of South Wales is that from Hereford to Swansea (79 miles in 4 hours). It skirts the Valley of the Wye to Three Cocks Junction, runs along the northwestern bases of the Black Mountains, follows the Valley of the Usk from beyond Tal-y-Llyn to the north of the Brecon Beacons and, turning to the southwest pursues its way between that range and Carmarthen Van, until it descends to the lower valleys leading to the coast, and so reaches Swansea.

Hay (21 miles), just over the border, in England, *Three Cocks Junction* (27 miles) and *Talgarth* (29 miles) are all good centres for ascent of the *Black Mountains* (2660 ft.). Emerging from a tunnel beyond Tal-y-Llyn Junction, the train enters the beautiful Valley of the Upper Usk with the Brecon Beacons on the left.

About the middle of this stretch of the valley stands **Brecon,** beautiful for situation, and the best inland centre in South Wales for mountain climbing and other excursions. Its stately *Priory Church of St. John the Baptist,* dating from the 13th and 14th centuries and restored in 1862–75, was considered by Freeman as "the noblest specimen of a class of churches not uncommon in

Wales, where massiveness of effect is produced by simplicity of construction." The long vista up the nave reminds one of the perfect proportions of the nave of Winchester Cathedral. The East Window of five lancets which together fill the wall space is at once reminiscent of the "Five Sisters" of York and the Western Front of Winchester. Very unusual, too, is the beautiful vaulting of the *Chancel*. Early in his visit to Brecon, the tourist should make his way to Pen-y-Crug (1088 ft.), a hill a mile and a half northwest of the town, for the magnificent panorama there outspread. Easily climbed in 3 or 4 hours are the twin peaks of the *Brecknock* or *Brecon Beacons*, some 5 miles to the south of Brecon, and the highest mountains in South Wales, and "among the most gracefully shaped mountains in the Kingdom." From Brecon it is 41 miles to Swansea. Cf. p. 88.

FROM BRISTOL TO SWANSEA, CARMARTHEN AND FISHGUARD

From Bristol to Fishguard it is 158 miles; from Chepstow (see p. 26) to Newport it is 18 miles, and from Bristol it is 27 miles, the two lines converging at *Severn Tunnel Junction*. **Newport** on the Usk, of phenomenal growth, for within the past century its population has increased from 1000 to over 90,000, thus becomes the southernmost point of departure for Wales. It has likewise become, since 1921, the latest episcopal see of England, its former parish Church of the 12th, 13th, and 15th centuries with Norman interior and great square tower, becoming the *Cathedral of St. Woollos*.

A few miles beyond Newport, after crossing the Rhymney the line enters at once Wales and Glamorganshire. Industrially this is the most important shire of Wales, as its population is more than half that of the entire principality. The secret is the extensive coal fields in the north, the country being ribbed with long narrow valleys sloping to the south, and the valleys almost covered with colliery villages. A glance at the map will reveal the network of railways that enmesh the shire. In the south are many characteristic churches and ruined castles.

CARDIFF (39 miles from Bristol) with a population of over 200,000, is the largest city of Wales, and lies on the Taff, not far from its confluence with the estuary of the Severn. It is the largest coal-exporting city in the world, with five basins for docks and seven miles of quays. No other city of its size in Great Britain has its chief sights so compactly arranged. From either of its principal stations one quickly reaches *Cardiff Castle* by tram. The Castle is an imposing building, dating in part from 1090 and has been thoroughly restored and modernized. Its exterior is best seen from the *Sophia Gardens* to the west. North of the Castle in

Cathays Park is one of the most imposing of civic centres. On the west are the *Cardiff Technical Institute*, the *Glamorgan County Hall*, and the *University of Wales Registry;* on the south the *Law Courts*, and the *City Hall*, with a fine *Tower* 200 ft. high and a remarkable series of eleven statues interpretative of the history of Wales; on the east are the *Welsh National Museum*, a huge structure, as yet unfinished, and the still larger unfinished quadrangle of the *University College of South Wales and Monmouthshire*, since 1893 one of the constituent colleges of the University of Wales. At *Turner House* in **Penarth,** on the sea four miles south of Cardiff, is the interesting *Thompson Collection* of water colors, oil paintings and porcelain (adm. free, Sun., Wed., Sat., and holidays, 3–5).

Over two miles northwest of Cardiff stands **LLANDAFF,** the smallest city in Britain, with hardly a thousand inhabitants, and now virtually a suburb of Cardiff. Its one lion is its *Llandaff Cathedral*, dating from 1120 and restored in 1843. Next to St. David's Cathedral, it is the finest and most impressive church in Wales. Without transepts, it is more like a parish church on its exterior than a cathedral, though its western façade is not without distinction. Its interior, after Winchester, is one of the most satisfying in Britain, for its length of 280 ft. is without break. Of especial interest are the *Lady Chapel*, the great late-Norman *Arch* between the Presbytery and the Lady Chapel, and the *Chapter House* of unusual form.

Seven miles to the north of Cardiff is **Caerphilly** in the valley of the Rhymney surrounded by hills, to be visited solely for its ruined *Castle*, the largest in Wales. It is not as picturesque in appearance as the other noteworthy Castles of Wales, but it is remarkable for its plan and fortifications, which were very elaborate.

For Swansea (84 miles from Bristol) and the Gower Peninsula see p. 88; for Carmarthen (109 miles) see p. 87.

From Whitland (14 miles west of Carmarthen), the tourist may travel south (13 miles) to **TENBY,** which is said to be "one of the most complete and interesting examples of an English walled town now remaining," with fine outlook on Carmarthen Bay. It is a centre for many excursions, the most attractive being to **Caldey Island** which, though only 1½ miles in length by less than a mile in breadth, "is so broken up by bays and inlets of exquisite beauty that its coastline is 9 miles long." (Muirhead.)

Pembroke (10 miles west of Tenby) is interesting chiefly as the site of one of the most impressive ruined castles in Britain, and as an excursion centre for exploring the southwest corner of Wales. Most interesting of its excursion goals are the so-called *Sunken Forest*, a group of trees growing in a limestone pit, and the *Caldron* or *Devil's Punch Bowl*, "a hollow enclosed by cliffs 130 ft. high, and connected with the sea by a natural arch."

At *Clarbeston Road* (25 miles west of Carmarthen) a branch

line runs to **Haverfordwest,** noteworthy for three fine churches, where one takes motor bus to **ST. DAVID'S** (16 miles), nominally a city, because it is one of the oldest episcopal sees in Great Britain, but in reality a long village of less than two thousand inhabitants. *St. David's Cathedral* is the most interesting of the Churches of Wales, as it is also the largest. Dating from the 12th century, it is severely plain on the exterior; but its interior of warm reddish stone is most pleasing. Especially striking are the unusual fretwork ceiling, the beautifully Decorated Lantern, and a reredos of exquisite loveliness. One should ascend to the top of the Rood Screen, another most unusual piece of work, for the vistas toward either end of the building. The mediæval *Bishop's Throne* should be inspected, as also the special stall for the reigning sovereign. A visit to St. David's should include the *Bishop's Palace*, for its *Great Hall* and beautiful porch and rose window, and for its foundations, a series of vaulted crypts, which Freeman considered as unsurpassed by any other British building of its kind. Set in the midst of a wild and desolate region, St. David's invites one to linger for a thorough exploration of the rough and interesting cliff-coast of the peninsula.

Sixteen miles beyond Clarbeston Road and 41 miles from Carmarthen is **Fishguard,** the end of the line, and sailing point for Ireland and New York. Cf. p. 79.

IRELAND

CONDITIONS THAT WILL PASS

For years past certain misguided spirits and so-called patriots have done their best to turn what was once a very beautiful land into a shambles; and in spots they have succeeded magnificently, especially in Dublin and Waterford. As a consequence, touring in Ireland has almost entirely ceased. But though Ireland once had some very fine buildings and still has a few worth seeing, the vacation tourist visits the island not so much for the sake of its architecture or other art as for its scenery. Despite therefore the unrest of the past years, Ireland is a fair land still; and as soon as quiet is assured in the new Free State, so soon will tourists once more flock to the island, and in annually increasing numbers. When that time comes, travel which to-day is not as dangerous as it is difficult, will be found to be very similar to that in Great Britain. See p. 1.

PLAN OF THE TOUR

Under ordinary conditions, Ireland may be visited at the beginning or the end of one's general European tour. If at the beginning, the best plan is to engage passage on one of the vessels bound for Liverpool that touches at Queenstown. The days in Ireland may be spent as follows: 1st day, Queenstown to Cork by steamer; excursion to Blarney Castle; rail to Glengariff; char-à-banc to Killarney; 2nd day, circular tour through the Gap of Dunloe and over the lakes of Killarney; 3d day, rail to Dublin; side trip to Howth; 4th day, rail to Londonderry, with three hours in that city; rail to Portrush; train to the Giant's Causeway; see the Giant's Causeway; 5th day, drive by coach and motor car over the Northeast Coast Drive to Larne; steamer to Stranraer, Scotland. (From Stranraer one may proceed to Carlisle for points in England, or to Ayr or to Glasgow.)

If the Irish tour be taken at the end of the general European tour, it is best taken with the above itinerary reversed. The tourist will then land at Larne (17 miles north of Belfast) and sail from Queenstown.

When the steamers of the Anchor Line again call at Moville (for Londonderry), a service discontinued since the beginning of the World War, it will of course be possible to begin one's Irish tour in Londonderry.

Those who can afford the time to expand the tour here outlined, will do well to purchase Baddeley's "Guide to Ireland" (in 2 volumes), the best that has yet appeared.

FROM QUEENSTOWN TO CORK AND BLARNEY

Queenstown has little of interest to detain the tourist, though it is a favorite resort for invalids on account of its mild and salubrious climate. The Reverend Charles Wolfe, author of "The Burial of Sir John Moore," died here, in 1823. The harbor is one of the finest in the United Kingdom, being a sheltered basin of ten square miles. The entrance is strongly fortified, and within are *Spike*, *Haulbowline*, and *Rocky Islands*, occupied by convict and ordnance depots, barracks, and powder magazines.

One can go from Queenstown to Cork (10 miles) by rail, by steamer to *Passage* and thence by rail (same fares), or all the way by steamer. As this last route affords the best view of the river, it is to be preferred, if one does not have to wait too long for a boat.

A mile below Passage we pass *Monkstown*, with its ruined castle built in 1636 by an enterprising woman, who, as the story goes, paid her workmen in goods, clearing enough by the profits to cover the whole expense, with the exception of an odd groat; so that the castle was said to have cost *only a groct*.

Cork, though it has no churches or public buildings of any great antiquity, is a very ancient city. There was a monastery here in the 7th century, founded by St. Fionn Bar (to whom the *Cathedral*, a fine modern edifice, is dedicated) on the site of a pagan temple of much earlier date. The Danes built the city walls in the 9th century. Dermod Maccarthy surrendered it to Henry II in 1172. Cromwell besieged and took it in 1649, and Marlborough in 1690. Here William Penn became a Quaker, under the preaching of one Thomas Loe. "The bells of Shandon" are in *St. Ann's Church*, built in 1722. *Queen's College*, opened in 1849, is a handsome Gothic structure, on a picturesque eminence near the South Branch of the Lee. The *Victoria Park* (140 acres) is beautiful in its way.

Blarney Castle, five miles from Cork, may be reached by rail, by jaunting-car (3*s*. to 5*s*. from Cork and back), or on foot. The ride or walk by the north bank of the river is very pleasant. The castle was built in the 15th century by Cormac Maccarthy, surnamed the Strong. Little now remains of it except the massive donjon tower, 120 feet high. The main attraction is the famous "Blarney Stone," which is supposed to endow whoever kisses it "with the sweet, persuasive, wheedling eloquence, so perceptible in the language of the Cork people." The "original" stone, which bore an inscription with the date 1446, now illegible, is fastened by two iron bars to a projecting buttress at the top of the castle, several feet below the level of the wall, and to kiss it one must hold on by the bars and project his body beyond the wall; but there is another stone, bearing the date 1703, and more accessible, which is said to have the same virtue.

FROM CORK TO KILLARNEY

If one's time is limited, he may go by rail (69 miles) from Cork to Killarney. But if one can give a day or two to the journey, the preferable route, including much wild and varied scenery, is by rail from Cork to *Bantry* or to *Macroom;* from either of these places by jaunting-car or char-à-banc to **Glengarriff,** where one may spend the night; and thence by char-à-banc via *Kenmare* to Killarney.

At **KILLARNEY,** if you have but one day to spare, devote it to an excursion through the *Gap of Dunloe,* returning over the Lakes; with a walk (or ride) to Muckross Abbey and the Torc Cascade, if there is time for it before nightfall.

Before starting, you should make arrangements for a boat to meet you at Lord Brandon's Cottage. This you may do through the landlord of your hotel or through the local office of Thomas Cook and Son, who will furnish car for drive to the Gap and horse for ride through the Gap, if you do not walk. There is a fixed tariff for cars, horses, boats, and guides.

From Killarney to the entrance of the Gap of Dunloe is 8½ miles. The carriage road extends 2½ miles farther, and from that point, by bridle path, to Lord Brandon's Cottage is 4 miles. A good walker, rejoicing in his recent escape from the prison limits of a steamer's upper deck, will enjoy "tramping" the 15 miles, and be ready for the enjoyment of the 11 miles or more of boating over the Lakes.

The *Ruins of Aghadoe* (2¼ miles from Killarney) are the first noteworthy object on the road to the Gap. They are on a rising ground, overlooking Lough Leane, the largest of the Lakes, and consist of a broken tower, the only remnant of the *Castle,* with the *Church,* which is made up of two distinct chapels; the eastern in the pointed style, built in 1158, the western of earlier date and Romanesque in style.

After passing several fine country seats, we see *Dunloe Castle* (7¼ miles from Killarney), once a stronghold of the O'Sullivans, restored by the present proprietor. Just before reaching the Gap one may see the cottage of the beautiful "Kate Kearney, who lived by the lakes of Killarney," where one of her descendants dispenses "mountain dew" and goat's milk to the thirsty wayfarer.

The **GAP OF DUNLOE** is a wild and narrow mountain pass, about four miles long, between the hills known as Macgillicuddy's Reeks and the Purple Mountain. The small, but rapid stream of the Loe runs through it, expanding, on its way, into five lakelets. Where the road crosses the stream, below the second of these (the *Black Lough*), St. Patrick is said to have banished the last Irish snake. As we emerge from the Gap, we see the *Black Valley*

stretching away to the right in the perpetual shadow of its overhanging cliffs. The peaty matter dissolved in the water adds to the blackness of the lonely tarns in its gloomy recesses.

Lord Brandon's Cottage is at the head of the Upper Lake. From this point those who make a longer stay at the Lakes may ascend *Purple Mountain* (2739 ft.), from which the view extends over the Upper and Middle Lakes, over the surrounding Kerry Mountains, the Black Valley, the mouth of the Shannon, Kenmare and Bantry Bays, and a broad stretch of open sea.

The sail over the Upper, Middle and Lower Lakes from Lord Brandon's Cottage to Killarney need not be described, as the boatmen will give the names and the history, legendary and other, of every mountain, island, ruined castle or abbey, and modern mansion or country-seat, to be seen *en route;* and Paddy's *viva voce* narrative, with the brogue and the enthusiasm equally characteristic, will be far better than anything we could write. A landing is usually made at the island of *Innisfallen,* which Moore has celebrated in song.

If one has not lingered too long on the Lakes, an excursion to Muckross Abbey and the Torc Cascade (especially if one gets the boatman to land him at a point on the Lower Lake near the Abbey) may be crowded into the same day, and the train taken for Dublin next morning; but it would be better to devote another day to Killarney and its vicinity. From Killarney to the Abbey it is nearly 3 miles; thence to the Cascade, 2 miles more.

Muckross Abbey is a picturesque ruin in an appropriate setting of lovely scenery. It was founded in 1440, and repaired in 1602. Considerable portions of the cloisters, refectory, infirmary, etc., remain, and also of the Abbey Church, in which are many tombs of noted old Irish families.

Torc Cascade (reached by a "cross cut" through the grounds of Muckross Abbey to the highway) is a fall of sixty or seventy feet over a broken ledge. From a point above, easily reached by a good path, there is a fine view of the Middle and Lower Lakes and the wooded peninsula between them.

If one can linger longer at Killarney, he will find the ascent of *Mangerton* (2756 ft.) a very pleasant excursion. The summit is about 5 miles from Muckross, and the path is not difficult. There are charming views on the way up, and a magnificent one from the top. At a height of 2206 feet is a tarn of nearly 30 acres in extent, known as the *Devil's Punch Bowl.* Charles James Fox is said to have swum all the way round it in 1772 — a feat which the reader will probably not care to emulate.

The best views of Killarney are to be had from the windows and grounds of the Lake Hotel. If one can afford several days for the place he will do well to study the list of excursions provided by the local office of Thomas Cook and Son.

FROM KILLARNEY TO DUBLIN

From Killarney to Dublin is a railway ride of 186 miles (7 hrs.) via *Mallow*, where the line is joined by that from Cork.

One used to visit **DUBLIN** to enjoy its buildings, which were architecturally the most considerable of those of any city in Ireland, and attractive withal. But gone is its great *Four Courts*, with its façade 450 feet long and Corinthian portico in the centre, with its Library and archives containing volumes and records of priceless worth; gone its beautiful *Custom House* in the Doric style; gone its *Dublin Castle*, with its centuries of history; gone the superb *General Post Office*, all in ruin, because of the wanton destruction wrought by the so-called Irish "Irregulars." The buildings that lined Sackville Street are in ashes; so too every one of Dublin's hotels. According to our latest advices the *Parnell Monument* and the *Nelson Column* are still standing, as are also *Trinity College*, *Christ Church Cathedral* and *St. Patrick's Cathedral*. The Nelson Column in Sackville Street once afforded a fine view of the city and its environs; if access can be gained to it — both Column and statue of Nelson at the top have been marred by bullets on every side — it will doubtless afford a fine, if not satisfying, view of the scene of "war."

Christ Church Cathedral, founded in 1030, was rebuilt in 1190, and the chancel added about 1360, but the greater part of the church as it now stands is of comparatively modern date. It has lately been restored at an expense of £200,000, paid by Roe the distiller. Here the church liturgy was first read in Ireland in the English tongue. Among the monumental tombs is one reputed to be that of Earl Strongbow.

St. Patrick's Cathedral stands on the site of a church built by St. Patrick himself, and known to have been standing as late as 890. The present building was begun in 1190, but was nearly destroyed by fire in 1362. A few years later it was rebuilt, and the present steeple belongs to that period. In recent years the church has been entirely restored by Guinness, the Dublin brewer, who has spent £140,000 on the work. Two marble slabs near each other mark the graves of Swift and his "Stella." The other monuments are of less interest.

Trinity College, founded early in the 14th century, has a library of about 300,000 volumes, and interesting general and geological museums. At the main entrance are Foley's statues of Goldsmith and Burke. The handsome dining-hall contains portraits of Grattan and other notable men. In the Examination-hall are more portraits, and Hewitson's elegant monument to Provost Baldwin.

Phœnix Park (1750 acres) is well wooded, and contains monuments to Wellington and Lord Carlisle.

At No. 12 Aungier Street, near St. Patrick's Cathedral, is the

house in which Tom Moore was born. In Merrion Row is the house where Oscar Wilde was born, and No. 58 Merrion Square was long the residence of O'Connell. In the *Cemetery of Glasnevin*, two miles from the city, are the graves of O'Connell, Steele, and Curran.

The village of *Howth*, with its famous "Hill," its Castle, its ruined *Abbey*, etc., is 9 miles from Dublin; it is easily reached by tram. A walk (of 2 miles) around the Howth promontory on the cliffs overlooking the sea, is an experience not to be forgotten.

FROM DUBLIN TO THE GIANT'S CAUSEWAY

From Dublin to Portrush, the nearest station to the Giant's Causeway, is 180 miles by rail. As one's train draws near *Newry* (73 miles) he should note to the east the beautiful Mourne Mountains (best seen from the viaduct just above Newry) —

"The mountains of Mourne that slope down to the sea."

Then, if one would lengthen his day by just a few hours, by due study of time-tables and change of cars at *Goragh Wood*, he can soon find himself in **Armagh,** the religious capital of Ireland in a double sense, for here are to be found in the two Archbishops, the Primate of All Ireland of the Church of Ireland (Episcopal) and the Primate of All Ireland of the Roman Catholic Church. The *Cathedral* of the Church of Ireland is the oldest church in Ireland, having been founded by St. Patrick himself. In the Archbishop's Palace is an unbroken series of portraits of the Archbishops of Armagh from the days of Queen Elizabeth to the present time. In the Library is a copy of the *Solemn League and Covenant* of the Covenanters of Scotland. Near by lies the body of Brian Boru, buried, as the record has it, "near the wall of the Great Church." From Armagh it is 34 miles to Belfast.

Belfast, the second city in Ireland politically, but the first commercially, and now the capital of North Ireland, is the most important place *en route* (112 miles from Dublin), and worth a visit, if one has time. It is an enterprising and rapidly growing place, and contains many new and handsome buildings, both public and private. The linen mills are particularly interesting.

Portrush is a busy seaport, and outside the harbor are the rocky islands known as the *Skerries*. From Portrush one may proceed by electric railway or by jaunting-car to *Dunluce Castle*, now a picturesque ruin, whose history can be traced to the 14th century. It stands about 100 feet above the sea, on an insulated and precipitous rock, whose surface is completely occupied by the ruined structure. A single wall, not more than 30 inches broad, unites it with the mainland. From Dunluce Castle to the Causeway it is 4 miles, which may be traversed by electric railway or jaunting-car.

The best plan on reaching the **GIANT'S CAUSEWAY** is to descend from the bluffs where are located the hotels, and, if the weather permits, to hire a boatman, who will act as both boatman and guide, and be rowed, first to the *Caves*, and then along the Causeway and as far at least as *Pleaskin Head*, though it is better to bargain to be rowed half a mile or more beyond. The boatman names the features of interest, such as the *Elephant Rock*, the *Amphitheatre*, the *Organ* — many of them scenes to marvel at. On return to the Causeway proper, the boatman will conduct one over the Causeway, a strange basaltic formation of columns of various numbered sides, with which the elements have played rare pranks in past æons of time. Here, part of the formation is covered at high tide, and none of it is more than fifty feet in height at low tide; but that part of the formation to be seen from the boat rises from the water's edge often a full hundred and fifty feet or higher. It extends back into the Island nobody knows how far, and to the north, as the flooring of the sea to at least as far as the island of Staffa, off the western coast of Scotland, where it comes to the surface in the far-famed Fingal's Cave (cf. pp. 67, 70). One lingers for hours on the Causeway, and then after climbing the picturesque path that leads up the bluffs, he walks out to the various promontories and as far as to Pleaskin Head, and perhaps for miles beyond.

If one is planning to sail from Belfast, instead of including that city in his itinerary to the Giant's Causeway, it is better to proceed to the north via **LONDONDERRY,** for Londonderry is as full of the flavor of past centuries as Belfast is modern. It is perhaps the most picturesque city in Ireland; but it is small, and the lions are few and need not detain the traveller for more than a few hours. One will be sure to walk around the city on the *Walls;* and he will pause to admire the *Walker Monument*, and the very unusual view of the city and Lough Foyle, and he will take a little time for the *Cathedral of St. Columba.* From Londonderry the journey is continued via *Coleraine* to Portrush, and from Portrush as above.

THE NORTHEAST COAST DRIVE

From the Giant's Causeway to Larne (17 miles north of Belfast) stretches a magnificent road of fifty miles, around and over the cliffs skirting the northeast coast of Ireland. One should be sure to see the outcropping of the Causeway formation several miles inland (in a field on the left), discovered a few years ago, and, a few miles farther, the suspension bridge known as *Carrick-a-Rede*, hung, as it were, by a thread in mid-air, and connecting a small rocky island with the mainland. The road passes through *Ballycastle*, *Cushendall*, and *Cushendun*, and half a dozen other places that tempt the tourist to pause for excursions. The distance is covered by jaunting-car or coach and motor bus.

CROSSING TO GREAT BRITAIN

At Larne, one may take train to Belfast (see p. 97), or he may cross to Stranraer in Scotland (41 miles, the shortest crossing between the two islands). From Stranraer the journey may be continued to the north to Ayr and Glasgow, or east to Carlisle.

If the journey be continued from Larne to Belfast, one may sail to Glasgow (8 hours); or directly for Liverpool by night steamer; or to Fleetwood (9 hours) and thence by rail to Liverpool; or to Peel in the Isle of Man, and, after crossing that island by rail, continue the journey by steamer from Douglas to Liverpool.

If one has not gone north to the Giant's Causeway, he may sail from Dublin to Glasgow or to Liverpool; or from Rosslare to Fishguard, whence he may continue his journey through South Wales via Carmarthen and Cardiff, and thence direct to London or to the southwest of England.

Forty-five avenues of approach to Great Britain from Ireland are listed in Black's "The Real Europe Pocket Guide-Book."

HOLLAND

TRAVEL IN HOLLAND

Three days for Holland, including one in Amsterdam, another for the famous Marken excursion, and a third in The Hague and Scheveningen, or where you will — such is the customary apportionment of time to the land of the Dutch when one is planning the Grand Tour. And truth to tell, in a well-balanced general European tour, of, let us say, seven weeks, three days are all that one can afford to devote to Holland. But Holland is such a great little land, it is so different from all other countries on earth, possessing such varied charm, that 'twere a shame, after coming thousands of miles, to spend but three days in the land of the dyke; better "scrap" your symmetrical plans by adding just a few other days to your forty-nine, and spend them in Holland!

Holland is almost the easiest of lands in which to get about. The highways and cycle paths are generally fine; there is an excellent system of railways, supplemented by an extensive system of tramways or light railways, which are gradually being electrified. Canals lead everywhere, thus affording communication by steamer. In the tourist season there are many regular all-day excursions that may be enjoyed by a variety of means of conveyance. Theoretically, railway fares are about the same as Belgian railway fares; but because of the higher value of Holland money, travel in Holland is dearer per mile than in Belgium. Cf. p. 112.

The denominations of *Dutch money* are *florins* (or *guldens* or *guilders*) and *cents*. 100 cents = 1 florin = 1*s*. 8*d*. sterling, or 40 cents of U.S. currency.

APPROACHES TO HOLLAND

For the vacation tourist the principal avenues of approach to Holland are these:

1. From America: By steamers of the Holland-America Line from New York to Rotterdam. Weekly service in about 12 days.

2. From England: (a) Via Folkestone and Flushing. Passengers leave London in the evening, spend night on steamer, which sails at daybreak. Sea passage, c. 6 hrs. Fares, London to Flushing, 66/–, 56/11; to Amsterdam, 92/2, 76/8. (b) Via Harwich and Hook-of-Holland. Passengers leave London in the evening, spend night on board steamer, which sails at daybreak. Sea passage 6½ hrs. Fares, London to Hook-of-Holland 60/–, 40/–; to Amsterdam, 72/7, 49/6.

3. From Belgium: Via Antwerp and Rotterdam or Amsterdam.
4. From Germany: (a) Via Cologne and Amsterdam; (b) Via Berlin and Amsterdam; (c) Via Bremen and Amsterdam.

FROM FLUSHING TO ROTTERDAM

From Flushing to Rotterdam it is 82 miles by rail. For two-thirds of the distance the line traverses islands lying off the mainland.

Flushing (in Dutch *Vlissingen*), one of the most popular approaches to Holland, is a seaport of 21,000 inhabitants, located on the south coast of the island of *Walcheren* in the mouth of the Scheldt, and owes its importance to its passenger traffic with England. Its harbor basins are very extensive, but it offers but little of interest to the tourist save its people clad in picturesque costumes. There is good bathing to be had on the beach; and one's orientation tramp should be prolonged so as to include views from the *Rotonde* and the *Boulevard de Ruyter*. But if one is hurried, inspection of Flushing may be omitted, for quaint Dutch costumes are to be seen in many other Dutch towns, and better views of the coast are to be had than from Flushing. Push on, therefore, if you must; but do not fail to stop at

MIDDLEBURG, a town the size of Flushing, 4 miles inland, and capital of the Province of Zeeland. Here, if you are so fortunate as to chance upon a market-day (Thursday) you will see national costumes a plenty. You will marvel at the planning that has made the city: the circle of streets surrounding the *Old Town*, and the two quasi-parallel canals surrounding the newer city, with extensive shaded boulevards taking the place of the mediæval ramparts. From the wharf or station you will make your way to the *Groote Markt*, for here rises the beautiful late-Gothic *Stadhuis* (or Town Hall), much adorned with statues, with stately central tower. You should visit the interior of the Hall, and note, near by, the *Statue to Queen Wilhelmina* with the Baby-Princess Juliana in her arms. You will visit the *Groen Markt* and the *Abbey of St. Nicholas*, or more simply, the *Abbey*, the one-time extensive Præmonstratensian house, now the provincial capital. Close by is the *Nieuwe Kerk*, which you will find of little interest; but not so the *Lange Jan Tower* or Abbey Steeple, adjoining. For this you must climb every one of its 384 steps; not only to see its carillon of forty-one bells, but also to enjoy one of the three finest views in Holland. Then, if you can spare the time, you will spend the rest of the day in enjoying the many noteworthy houses of Middleburg.

If you are not hurried, you will make side-trip to **Veere** (5 miles) for its *Groote Kerk*, its *Town Fountain* and its *Stadhuis*, somewhat similar to that of Middleburg.

Arnemuiden (2½ miles from Middleburg on the railway to

Rotterdam) is a little village with most picturesque costumes and customs, much beloved of artists. Its ancient harbor is now under cultivation.

At **Rosendaal** (46 miles) is the Dutch custom-house and the junction for the line from Antwerp. The town is of little interest to the traveler, save as a point of departure by tram, for **Zierikzee** and **Brouwershaven,** mediæval towns on the island of *Schouwen.*

DORDRECHT (or, in Dutch, *Dordt* or *Dort*) is situated on an island on the south side of the Oude Maas; it was of considerable importance in the Middle Ages; it gave its name to the Protestant Synod of Dort in 1618–19; and it is, to-day, a delightful centre for lovers of the quaint and the unusual. Almost every street is a street of charm. Near the centre of the quays is the *Groot Hoofd Poort*, a fine old city gate of the 17th century, its interior housing a little *Museum* "quite Dutch in its quaintness." But the lion of the place is the *Groote Kerk*, Gothic in style, and dating from the 14th–15th centuries, with nave and double aisles, plain but imposing. Of especial interest are the finely carved *oak stalls* of the *Choir*. There is a *South African Museum* which one may or may not care to see; and there is the *Dordrecht Museum* containing a picture gallery with some excellent paintings. The best views of the town are to be had from the dykes on the other side of the river at **Zwyndrecht** or **Papendrecht,** to be reached by ferry.

ROTTERDAM, with nearly half a million inhabitants, is located on both sides of the Maas. It is second in size of Dutch cities, and is one of the three most important commercial ports on the Continent. The main things to be seen are the *Boompjes*, the great quay extending for more than a mile along the Maas; the *Church of St. Lawrence* (*Groote Kerk*), with its brazen screen and great organ, and the characteristic view of Dutch scenery from the tower; the *Boymans Museum*, containing 500 pictures and 2000 drawings, mostly by Dutch masters; and the *birthplace of Erasmus*, which bears the inscription, *Haec est parva domus, magnus qua natus Erasmus.* The *Zoölogical Gardens* are interesting.

Rotterdam is a centre for many excursions, some of them of great charm. The most interesting, perhaps, are to **Briel** (or *Brielle*, by steamer in 2 hrs. and return by tram) for its delightful old-Dutch scenes; and around the island of **Ysselmonde** by steamer. **Delfthaven,** a suburb to the west of Rotterdam, whence the Pilgrims embarked for America in 1620, may be reached by tram.

FROM ANTWERP TO ROTTERDAM

From Antwerp to Rotterdam by rail it is 62 miles (3 hrs.), the line uniting at Rosendaal (26 miles) with that from Flushing. For Dordrecht and Rotterdam, see the preceding Chapter. Rotterdam

may also be reached from Antwerp by comfortable steamer, daily, except Sunday, in about 9 hrs.

FROM THE HOOK-OF-HOLLAND TO ROTTERDAM

The Hook-of-Holland lies at the end of the *Nieuwe Waterweg*, the construction of which was completed as recently as 1890 at a cost of $12,000,000. Access to Rotterdam (17 miles) is to be had by railway, tramway or canal.

Vlaardingen (11 miles) is one of the oldest of Dutch towns, and is of interest for its quaint market-place and its great fleet of fishing boats.

FROM ROTTERDAM TO THE HAGUE

From Rotterdam to the Hague it is but 14 miles by railway (or canal). View may be had of **Delfthaven,** on the left (see above), as the train leaves Rotterdam. Almost immediately the tourist will note the network of canals separating the pastures on which feed numerous cattle, all made picturesque by a great number of windmills. After 3 miles the train passes through *Schiedam*, noted for its "schnapps" (of which there are more than 200 distilleries).

DELFT, with 36,000 inhabitants, located on the Schie, is an attractive old-fashioned town, once famous for its pottery, but today renowned as the birthplace of Grotius the scholar, and of the painters Mierevelt and Jan Vermeer, and the home and final resting place of William the Silent. The city is, for the most part, of the form of an oblong, surrounded by the *Singel*, a canal that was once a defensive moat and now intersected by many parallel canals. Though twice almost destroyed by fire in 1536 and in 1654, it still possesses many interesting buildings. The lions are but few. The *Prinsenhof* on the Oude Delft, west of the centre of the town, was, at the time of his assassination the home of William of Orange, surnamed the Silent, the champion and founder of Dutch independence. Across the canal stands the *Oude Kerk*, with leaning tower and modern vaulting, containing the tomb of Admiral Tromp, victor of two-and-thirty naval battles. Of the bas-relief on the monument Pepys wrote: "There is a sea fight cut in marble with the smoke the best expressed that ever I saw in my life." In the very centre of the city stands the *Nieuwe Kerk*, dating from 1250, with tower that soars to the height of 375 ft. By the north wall of the Choir is the simple *Tomb of Hugo Grotius;* but surpassing all else in interest is the ornate *Monument of William the Silent.* The vault below is the burial-place of the royal family of Holland. In the southeast corner of the city is the *Oostpoort*, a gateway consisting of bridge gate and water gate with twin spires, one of the finest in the kingdom. To The Hague it is a ride of 9–13 minutes.

THE HAGUE (in Dutch *'S Gravenhage* or *'S Hage*, in French *La Haye*), originally a hunting-seat of the Counts of Holland (whence its name, *'S Graven Hage*, "the Count's enclosure"), is at once the capital of Holland and one of its most handsome cities, with a population of over a quarter of a million. Near the centre of the town is the *Plein*, a large open square adorned with a *Statue of William the Silent*, and the centre of traffic. Between the Plein and the *Vyver*, an artificial lakelet, stands the *Mauritshuis* containing the celebrated *Picture Gallery* of over 500 paintings, rich in the best examples of the Dutch school, and one of the three finest collections in Holland. Here are Paul Potter's world-renowned "Bull," Rembrandt's "School of Anatomy" and "Presentation in the Temple," Gerard Dou's "The Young Housekeeper," Jan Vermeer's "View of Delft," and many others only a trifle less famous. To the west of the Mauritshuis is the *Binnenhof*, an irregular group of buildings about an open square. On the east is the *Hall of the Knights*, in which met the Second International Peace Conference in 1907. In rooms on the north and the south sides of the square meet the First and the Second Chambers of the Dutch Parliament. West of the Vyver stands the *Gevangenpoort*, an imposing tower once used as a prison, but now containing a collection of instruments of torture so complete as to leave little to be desired. North of the Vyver is the *Vyverberg* (commanding fine views) on which is the *Steengracht Gallery*, comprising a collection of modern Dutch and French paintings with many by older masters. To the east of the Vyver is the *Municipal* or *Gemeente Museum*, containing various collections of art and a large number of paintings. A few blocks to the east are the *Museum of Industrial Art* and the *Museum Meermanno-Westreenianum*, containing collections of MSS., specimens of early painting, ancient vases, etc. Near by is the *Royal Library*, with 500,000 volumes, and a most valuable collection of Coins, Medals and Gems, with 300 cameos, mostly antique, and 40,000 coins and medals arranged chronologically. Adjoining is the modest *Palace of the Queen Dowager*. A few blocks west of the Binnenhof is the *Stadhuis* (or *City Hall*), a remarkable picturesque building of several periods and one of the most interesting in Holland. Across the street to the west is the *Groote Kerk* (or *Church of St. James*) with beautiful vaulting and a hexagonal Tower 330 ft. in height in which is a carillon of 38 bells. The view from the Tower is most satisfying. Every Tuesday in summer, 2.30–3.30, a recital is given on the great organ. A little to the north is the *Royal Palace*, before the open court of which stands an equestrian *Statue of William the Silent*. In the centre of the *Willems Park* is the imposing *National Monument*. And in the extreme northern part of the city is the *Mesdag Museum*, presented by the artist Mesdag to the nation, containing the finest collection of modern paintings in Holland. The 350 canvases include many from Mesdag's own

brush and many choice works of the Dutch, French, and Italian schools of the 19th century. To the east of the city stretches the beautiful *Haagsche Bosch* or *Forest*, in a corner of which is the famous royal villa known as the *Huis ten Bosch* (*House in the Wood*). It was here, in the *Orange Saloon*, that the First International Peace Conference met in 1899. Visitors — for the villa is worthy of a visit — may reach the site by tram; they will wish to walk back to the city over one of the stately avenues of the park. In the *Park Zoogvliet* to the north of the city and stretching between The Hague and Scheveningen, is the new *Palace of Peace*, presented to Holland by Mr. Andrew Carnegie for the use of The Hague Tribunal.

Scheveningen, with its sea-baths, may be reached by steam railway, tramway, or on foot by a pleasant shaded avenue (2¼ miles to the beach, 3 to the *Kurhaus*). One should not fail to see this characteristic Dutch watering-place.

FROM THE HAGUE TO AMSTERDAM

From The Hague to Amsterdam by rail it is 36 miles (1–2 hrs.); to Leyden it is 10 miles.

LEYDEN, situated on the Old Rhine, with 60,000 inhabitants, is probably the most ancient town in Holland, and possibly the *Lugdunum Batavorum* of the Romans. It is an amazing network of canals and one of the most picturesque cities in this picturesque land. The leading objects of interest are the *Natural History Museum* (free, 10–4), the *Ethnographical Museum* (free, 12–4), the *Museum of Antiquities* (free daily, 10–4, and Sunday, 1–4; shown at other times on application), the *Municipal Museum* (daily, 10–4; 10 *c.*, free on Sunday); and the *Botanical Garden* (open till 1 P.M.). The *Burcht* or *Burg*, originally a castle of Drusus, affords a good view of the town and its environs. The *University* (founded in 1575) was long one of the most important in Europe, and is still in high repute. In the *Hall of the Senate* are portraits of all the professors, from Scaliger down to our day. The *University Library*, with 200,000 volumes and 6500 MSS., is the oldest and one of the most important in Holland. In the fine Gothic *St. Pieter's Kerk* is interred John Robinson, the pastor of the Pilgrim Fathers. Near the centre of the town is the picturesque *Stadhuis*, with an unusual flight of steps and a most curious chronogram over the north entrance. The quaintest abode in the city is *St. Anna's Hofje* on Nieuwe Straat, the home of thirteen elderly ladies, a veritable page from 1492.

From Leyden in the summer one of the most interesting of excursions is to be made by steamer, over the *Old Rhine* through **Leiderdorp** and **Konderkerk,** past Rembrandt's birthplace, over various canals and the **Brassemer Meer** and the **Kaager Meer,** and by several interesting villages, and so over the *Zijl* back to Leyden.

From Leyden, too, may be visited by tram **Katwyk aan Zee** and **Noordwyk aan Zee,** two bathing resorts among the sand dunes, a few miles to the northwest. Near the former are huge *Locks* on the Old Rhine, the gates of which when the tide rises, are closed to prevent the ingress of the sea; on the ebb of the tide the sluices are opened, and the accumulated waters of the river are allowed to escape.

Seventeen miles from Leyden, lies **HAARLEM**, a city of 70,000 inhabitants on the Spaarne, which makes a large S as it flows through the town, after the manner of the Tiber at Rome. The immediately surrounding country is given to the cultivation of anemones, crocuses, hyacinths, and tulips. In the spring the effect is magical, " when miles of yellow, white, red, and purple patches arrest the eye. The effect," say Ward, Lock & Co., "suggests plants in bloom not so much as vast tracts of earth in blossom." In the centre of the city is the *Groote Markt*, an irregularly shaped plaza surrounded by mediæval buildings. At one corner is the *Groote Kerk*, a huge pile 460 ft. in length and with *Tower* 262 ft. high which affords a magnificent view, especially in the spring. The organ, dating from 1735–38, long considered the largest in the world, is still regarded as one of the finest. It is played on Tuesdays (1–2) and Thursdays (2–3), and at other times for a fee of 13 florins for the party. Adjoining is the *Meat Market*, "the quaintest brick and stone building in the country," recently made to hold the National Archives. Across the Groote Markt is the *Stadhuis* (or *Town Hall*), in which is the *Municipal Museum* containing a gallery of 400 paintings. It is only here that one can study Frans Hals. (10–3 or 4, 25 *c.*; Sundays, 12–3 free.) The *Teyler Museum* near the Groote Kerk contains a gallery of 100 paintings by modern Dutch artists, collections of water colors, etchings and drawings, and Geological and Palæontological collections. The *Pavilion* in *Frederiks Park* on the south edge of the city should be visited (10–4, 25 *c.*) for the large collections of its *Colonial Museum*, and for its *Industrial Museum*, filling eight rooms (4000 engravings and woodcuts in one of them).

AMSTERDAM (10 miles east of Haarlem), on the Y, not far from the point at which it empties into the Zuider Zee, and connected with the North Sea by the *Noord Zee Kanaal*, is the largest of the cities of Holland (population, c. 600,000). It is likewise one of the most symmetrical, its canals vieing in number with its streets, so that it has been called a northern Venice. The *Harbor* with its great *Docks*, especially the *Entrepôt*, or custom-house harbor (shown by a guide for 50 *c.*), is interesting, and the *Botanical Garden* (25 *c.*) and *Zoölogical Garden* (50 *c.*, 6 A.M. to 10 P.M.) are among the best in Europe. Near the centre of the city is the plaza known as the *Dam*, west of which are the *Nieuwe Kerk* with an elegant carved pulpit; and the *Royal Palace* which may be visited for its council chamber, throne room, magnificent reception

hall, etc., and for the view from the tower (50 *c.* to the palace, and 25 *c.* more for the tower). A few blocks to the north are the *Exchange* (or *Beurs*, open at the business hour 1–2.30 P.M.), and the *Oude Kerk*, with 42 columns and beautiful stained glass of the 16th century. A half mile to the southeast is the *Synagogue of the Portuguese Jews*, which is said to be an imitation of Solomon's Temple. Near the Synagogue, on the Heeren Gracht, 511, is the *Residence of Baron Jan Six*, with a Collection of Paintings mostly by Dutch masters, sometimes accessible. A fourth of a mile to the south is the *Fodor Museum* containing a Collection of Modern Paintings, Drawings, and Engravings. The new quarter on the south side of the city contains many handsome buildings, among them the *Palais voor Volksvlyt*, a "crystal Palace," for concerts, exhibitions, etc. In the centre of the southern section of the city is the supreme attraction of the city, the *Ryks Museum* (opened in 1886), which includes not only all the paintings, etc., formerly in the Trippenhuis and the Museum van der Hoop, but also many pictures and other works of art from various public buildings in the city and from The Hague, Haarlem, and elsewhere. It is by far the best art collection in all Holland, and one of the best in Europe. Its chief glory, perhaps, is Rembrandt's "The Night Watch"; but there are also many canvases of all the Great Dutch masters save Frans Hals, who must be studied in Haarlem. An eighth of a mile south of the Rijks Museum is the *Municipal Museum* containing on the ground floor delightful collections of Industrial Art and Antiquities, and on the first floor a Gallery of choice Modern Paintings. *Diamond-cutting* may be seen at several establishments on Zwanenburger Straat.

EXCURSIONS FROM AMSTERDAM

Amsterdam affords many excursions for the tourist, of which the circular trip to Marken is the most popular. It may be taken in a number of ways; but if it is to be made in one day, it is best to follow this plan: Take steam ferry from the quay to the tramway station across the Y; thence tram to *Broek*, where stop is made for inspection of the village noted for its cleanliness and certain absurdities, and of a *Model Dairy;* thence tram to **Monnikendam,** through which town you walk from the station to the quay (the *Church* is of interest, as is the old *Dutch Tower*). Then you will sail by small steamer or fishing-smack over the Zuider Zee, and you will think *en route* of Mesdag's picture of this Holland sea in time of a spanking breeze; and so you will come after a forty minutes' sail to **MARKEN**. As you step off the boat you step back into the Middle Ages, so strange the customs and so fantastic the costumes of the people. You will have time to visit two of the seven little villages on the island, the women of each of which, so it is said, being distinguished from those of the other villages by

certain characteristic peculiarities of clothing. From Marken you will sail over to **Volendam** on the mainland, and you will think again of Mesdag's picture; and you will take a long last look at the **ZUIDER ZEE**, for when you come back forty years hence it won't be there for you to see. What you will then look upon will be the mighty estuary of the Y emptying into a much restricted Zuider Zee. For huge "polders" will have been redeemed from this inland sea by the building of mammoth dykes and the pumping out of the water, thus adding many hundreds of square miles of area to a land which to a great extent already has been taken from the sea. You will lunch at the Spaander; and you will enjoy the costumes of the Volendammers, and betimes you will find a seat on the top of the house boat on which 'mid mild excitement you will ride to **Edam,** which town has given its name to the cheese that is exported in quantity from all the country about. Then tram back to Amsterdam, and ferry over the Y, with enough of the day left for further sight-seeing or shopping, if you are so inclined.

ZAANDAM (sometimes called Saardam, 8 miles northwest of Amsterdam) may be visited by railway or steamer. Perhaps you will go to see the *Hut* in which for a while once lived the Czar Peter the Great; but if you are wise, you will go the rather to see the 200 windmills for which the place is famous. Zaandam is in Noord Holland, and may also be visited as part of a longer excursion.

Alkmaar (24 miles from Amsterdam), with some splendid pages of history to its credit, is a town of 20,000 inhabitants, with its fine late-Gothic *Groote Kerk* or *Church of St. Lawrence*, its *Town Hall* of distinction, its *Town Weigh House.* It is possibly the greatest cheese market in the world, for each year sees the export of over 10,000,000 lbs. of cheese. If possible, one should make his visit to the town on a Friday, the weekly market-day, when it would seem that all the Place before the Weigh House had become cheese. Alkmaar may be made a centre for further excursions — to **Egmond aan Zee** and **Bergen aan Zee,** summer resorts with fine beaches and dunes; and to **Hoorn** on the Zuider Zee, typically and picturesquely Dutch.

Alkmaar is almost exactly midway between Amsterdam and **Helder,** a city of 27,000, situated at the extreme north of North Holland. One does not visit it to see the town, which is not very interesting, but to see and marvel at the great *Helder Dyke*, 6 miles long and 40 ft. broad at the top, descending by a slope of 200 ft. to the sea, and made of blocks of Norwegian granite and Belgian limestone unbelievably huge. Magnificent views of the sea are to be had from the dunes.

From Amsterdam, too, a very charming excursion may be made by tram along the southern shore of the Zuider Zee to a land much frequented by artists, which Anton Mauve has made his own: to **Muiden** with a 13th-century *Castle* and fine views of the Zuider Zee; to **Muiderberg,** a seaside resort with equally fine views; to

Naarden, with a bit of fine architecture in its 17th-century *Town Hall;* to **Huizen,** as picturesque in its costumes as is Marken, especially of a Sunday; and to **Laren,** the country about which has gotten into many of Mauve's canvases.

And if one will go farther afield, it is from Amsterdam that he will journey via Amersfoort and Zwolle to **Kampen**, one of the so-called "dead cities of the Zuider Zee" (but so rich that its citizens pay no taxes), for its fine old *Stadhuis* with *Museum*, its unusual *Court of Justice*, and its *Church of St. Nicholas* (or *Boven Kerk*) with exceedingly beautiful interior — regarded as one of the three finest churches in Holland; and to **Leeuwarden**, the chief city in Friesland, for its imposing *Town Hall* and collections of antiquities and art; for its fine old leaning *Church Tower*, from which one gets an extensive view of the rich pastures of Friesland; and for a study of the costumes and manners of the Frieslanders, especially on a market-day (Friday).

FROM AMSTERDAM TO COLOGNE

There are two routes usually regarded as direct routes from Amsterdam to Cologne; one via Utrecht, Arnhem, Emmerich and Wesel (159 miles); the other via Amersfoort, Nymwegen, Goch and Neuss (154 miles); but, by a careful study of one's time tables, it is possible to visit the four Dutch towns on the two routes with but little extra mileage.

Amersfoort (28 miles from Amsterdam) is but little visited by tourists, but it is beloved by artists who find subjects in plenty in its mediæval streets and canals. The *Tower* (312 ft.) of the partly destroyed *Church of St. Mary*, of handsome Gothic work dating from 1441, with a carillon of 35 bells, is regarded as one of the finest in Holland.

UTRECHT may be reached by branch line from Amersfoort (14 miles; from Amsterdam by direct line it is 21 or 27 miles). Utrecht is a city of 120,000 inhabitants, the older part in the form of an irregular oblong, surrounded and intersected by canals, with a boulevard within the *Singel* which frequently widens into parks. From the Singel on the east of the city stretches the famous *Maliebaan*, a triple avenue half a mile long flanked by rows of lime-trees, spared by the French armies in 1672–73, when they were levelling everything else in their way. Utrecht is, perhaps, ecclesiastically the most important of Dutch cities, for it contains no fewer than two Cathedrals, though only one is of significance, architecturally. In the centre of the town stands what is left of the *Cathedral of St. Martin*, dating from 1254–67 — the *Tower*, 321 ft. high and 70 ft. square at the base, and, at some little distance, the *Transepts* and lofty *Choir;* for the nave was destroyed in 1674 by a hurricane that carried away the roof and "twisted the solid stone pillars like willow wands." The interior of the Choir has been

sadly marred by modern pewing which conceals the 18 slender columns. In the Tower is a carillon of 42 bells, of which the largest, *St. Salvator*, weighs 8½ tons. The visitor should mount the 458 steps to the top, for the view includes almost the whole of Holland. The Cathedral of St. Martin is the Archiepiscopal Cathedral of the Dutch Old Catholics, who seceded from the Roman Catholic Church in 1723, who now number 9000 or more, and who have 26 parishes (3 of which are in Utrecht) and bishops in Deventer and Haarlem. Across the street from the Cathedral of St. Martin is the *University*, and two blocks farther south the *Archiepiscopal Museum*, the finest of the kind in the kingdom. Still another block to the south is the Roman Catholic Archiepiscopal *Cathedral of St. Catherine*, in late-Gothic of 1524 and recently restored. As far to the north of the Cathedral of St. Martin as the Cathedral of St. Catherine stands to the south, is the Romanesque *St. Jans Kerk* dating from 1050, with late-Gothic choir of 1539, with the most effective setting of any church in the city. Two blocks to the north is the *University Library*, of a quarter million volumes and 1500 MSS. And in the extreme northeastern part of the city is the *Museum van Oudheden* or *Antiquarian Museum*, with extensive collections.

By excursion from Utrecht by the light railway leading to Arnhem, one may visit **Doorn** and **Amerongen,** picturesque old Dutch villages that have been placed on the map by William II of Germany.

One may thence proceed to **ARNHEM,** or take the main line from Utrecht to Arnhem (35½ miles), both railways traversing a very attractive country. Delightfully situated on the Lower Rhine, with less than 70,000 inhabitants, Arnhem makes a splendid excursion centre, though its principal sights need claim but a few hours. On the south edge of the city adjoining the Rhine, is the *Groote Markt*, on which stands the late-Gothic *Groote Kerk*, dating from 1425 (restored in 1844–1902), with beautifully carved pulpit and fine altar-tomb of Charles van Egmond. The great organ plays every alternate Tuesday in summer (2–3; free). The *Tower* is 305 ft. high, and contains a fine carillon of 45 bells that chime frequently. Opposite the Groote Kerk is the *Stadhuis*, known locally as the *Devil's House*, because of three sculptures of satyrs on its façade. It houses a *Public Library*.

From Arnhem to Cologne via Emmerich and Wesel it is 100 miles; via Nymwegen and Goch it is 102 miles, Nymwegen being 10½ miles directly south of Arnhem. **Nymwegen,** with 55,000 inhabitants, is most picturesquely situated on the Wall. Its lions are but few: the Gothic *Church of St. Stephen* (or the *Groote Kerk*) of the 13th, 14th and 15th centuries, with nave supported by 36 unusually long and slender columns, and Tower commanding a fine view; the Renaissance *Stadhuis*, with two rows of German emperors ornamenting its façade and a curious old clock with chimes within;

the sixteen-sided *Church* at the corner of the Volkhof, the oldest church in Holland; and the *Belvedere*, from the top of which is to be had one of the most satisfying views in Holland.

At *Groesbeek* (7 miles from Nymwegen) and *Cranenburg* (10 miles) are respectively the Dutch and the German customs. At *Goch* (25½ miles) converges the line from Flushing. From Goch it is 66 miles to Cologne.

FROM FLUSHING TO COLOGNE

From Flushing to Rosendaal it is 46 miles. For description of this part of the route, see pp. 101, 102. From Rosendaal to Breda it is 12 miles.

Breda, with 28,000 inhabitants, is situated on the Mark and the Aa, and has figured most interestingly in Dutch history. It is the seat of the *Dutch Military Academy*, to which tourists are not admitted. Its *Hervormde Kerk* has some of the most interesting tombs in Holland, in especial that of the Graff Engelbrecht II.

From **Tilburg** (25 miles from Rosendaal) or **Boxtel** (35 miles) branch lines (12 or 8 miles) will take one to **'S HERTOGENBOSCH** (in French *Bois le Duc*), a city of 35,000 inhabitants, situated on the Dommel, the Aa, and the Zuid-Willems-Vaart. Eight minutes from the station is the *Groote Markt*, facing which stands the *Stadhuis*, with the *Gemeentelyk Museum* of local antiquities on the upper floor (afternoons, 1 fl.). In the *Pensmarkt* is a larger and very interesting *Museum of Antiquities*. On a street leading from the Groote Markt is the *Cathedral of St. John*, the finest church in Holland. Originally a Romanesque building of the 11th century, it was rebuilt as a Gothic church in 1419–1450. It has low towers with not pleasing spires; but its interior is imposing, with lofty nave and double aisles and beautiful choir containing fine Gothic stalls. It is one of the most remarkable of churches in the number and size of its windows. Of especial interest are the quaint figures on the flying buttresses and the gargoyles. The carillon in the *Belfry* is not considered as fine as that in the tower of the Stadhuis.

From 'S Hertogenbosch one may return to the main line at *Boxtel*, whence he may continue his journey to *Goch* (62½ miles from Flushing), where the line converges with that from Amsterdam to Cologne. It is 66½ miles from Goch to Cologne.

BELGIUM

TRAVEL IN BELGIUM

In pre-war days, Belgium shared with Italy the honor of providing the most economical travelling of any countries in Europe; but conditions since the War have made necessary higher fares and increased prices at hotels and pensions. Nevertheless, because of the present worth of the Belgian franc, to the American tourist starting with American dollars in his pocket, prices are probably only from one and a half to twice what they were in 1914.

Belgian money is reckoned in francs and centimes of the same value, normally, as the French (100 centimes = 1 franc = 18.6 cents in American currency or 9½ English pence).

In Belgium, as elsewhere on the Continent, there are three classes of travel, 1st, 2nd and 3rd. Ordinary railway fares are at present as follows: 1st cl. 18 fcs., 80 cent.; 2nd cl. 12.80.; 3rd cl. 7.60 per 100 kilometres (60 miles). Recently the Belgian State Railways have resumed the issue of "Season" tickets which entitle the purchaser to travel wherever and whenever he chooses during five days or fifteen days on the 3000 miles or more of the Belgian State Railway system. Prices: 5-day tickets, 1st cl. 130 fcs.; 2nd cl. 80 fcs.; 3rd cl. 50 fcs.; 15-day tickets, 230 fcs.; 150 fcs.; 90 fcs.

Hand luggage may be taken into the coach; all other luggage must be registered at, roughly, about two cents per cwt. per mile. Luggage is delivered from the station by the railway authorities to any address in a town, at a small charge per piece.

Summer travel in Belgium and, for the most part, throughout central Europe, is apt to be heavy; if the journey is begun at a railway terminus, it therefore becomes almost imperative that one reach the station some time before the train starts, if he hopes to secure a seat in his coach.

Of all the lands devastated by the Great War Belgium has made the greatest strides towards recovery. In the larger cities and in many of the lesser towns hotel and pension conditions already approximate to those of 1914; but in the devastated regions one will find primitive or only temporary accommodations.

APPROACHES TO BELGIUM

In this Chapter we shall note only those approaches to Belgium that are likely to be considered by the average vacation tourist. They are:

I. By transatlantic liner: Via Antwerp, by steamers of the Red Star Line from New York, with weekly sailings.

II. From England:

(1) Via Dover and Ostend. Daylight service twice daily, in connection with express trains from London; sea-passage 4 hrs. From London to Ostend in c. 6½ hrs.; fares, 45/10; 31/11; 23/1.

(2) Via Harwich and Antwerp. Express trains leave London Monday, Wednesday and Friday evenings, the steamers sailing at daybreak the next day. Sea-passage, c. 10½ hrs. Fares 60/–, 40/–. Return steamers leave Antwerp c. 8 P.M. Tuesday, Thursday, and Saturday; passengers reach London next day c. 1.30 P.M.

(3) Via London and Brussels by air route. Passage c. 3 hrs. The machines are comfortable, and the cabins are kept at an even temperature. Thirty pounds of luggage are carried free; excess, 10*d.* per lb. Particulars as to times and fares are to be found in the daily papers.

III. From Holland: Via Amsterdam, or Haarlem, or The Hague, or Rotterdam to Antwerp.

IV. From Germany:

(1) Via Cologne and Aix-la-Chapelle to Antwerp.

(2) Via Cologne and Aix-la-Chapelle to Liège and Brussels.

(3) Via Coblenz, Trèves, and Luxemburg to Namur and Brussels.

V. From France:

(1) Via Metz and Luxemburg to Namur and Brussels.

(2) Via Paris and Maubeuge to Mons and Brussels.

(3) Via Calais and Lille to Ghent or to Brussels.

HOW TO SEE THE WAR ZONE

To one who is planning a general tour with reference to seeing the battlefields of the Western Front, or to "doing" them in various possible ways, we suggest that he first read pp. 139, 140, of this volume. Then, if he would know of the places in Belgium connected with the World War, let him read the following fourteen chapters, for every one of them in lesser or greater degree tells of that War.

The best centre from which to visit the Belgian Front is Ostend. From here the tourist may see in one day from a motor car and without undue haste, the points described in the chapters "From Ostend down the Coast" and "From Ostend to Ypres." The high lights are at *Dixmude*, *Blanckaert Ridge*, *Boesinghe*, *Ypres*, and *Messines Ridge*.

Part of a second day may be devoted to *Zeebrugge* (cf. p. 114) and the rest of that day may be spent in seeing Bruges or Ghent.

From Brussels interesting excursions may be made to *Malines* (cf. p. 124) and to *Louvain* (cf. p. 128), as also to *Waterloo* (see p. 128).

FROM OSTEND UP THE COAST

One may describe the Belgian coast as stretching in an almost straight line from northeast to southwest for about 35 miles, generally low and relieved only here and there by sand dunes and seaside resorts, including the three ports of Ostend (near the centre), which is the prince of Belgian watering-places, of Zeebrugge to the northeast, which is not a watering-place, and of Nieuport (to the southwest) which, despite its name, though at the mouth of the Yser, can hardly be called a port.

OSTEND is a port of some importance, and had become before the War one of the most cosmopolitan seaside resorts in Europe, "a sort of Belgic Brighton." Long in the possession of the German troops during the Great War, Ostend suffered from the attacks made by the Allied forces. From the moment, therefore, that the tourist lands on Belgian soil, he is among scenes that for years were a part of the Western Front. The steamer enters the port between two piers, between which on the night of May 9, 1918, the English sunk the *Vindictive*, laden with concrete, thus almost sealing the harbor. The wreck is now being raised by the British. Wrecked buildings are still to be seen, though these are growing gradually fewer. But for many years the havoc wrought by the War will be evident in pieces of restoration in the buildings along the sea front and elsewhere. The most characteristic feature of the town is the *Digue de Mer*, or sea-wall, with a width of 90 ft. in the town, and a total length of 9 miles, as it follows the coast to Westende. The one pretentious building, aside from the many hotels, is the *Kursaal*, with rotunda, concert-hall, and terrace overlooking the beach.

Ostend is one of the best centres in Belgium from which to visit the Belgian Front. In the preceding Chapter we have already advised how one may most comfortably and expeditiously visit the chief points of interest connected with the War (cf. pp. 139, 140).

An electric tramway with frequent trains follows the coast to the northeast. **Coq-sur-mer, Wenduyne,** and **Blankenberghe** are seaside resorts, each with its own particular charms, all being much cheaper than Ostend, and Blankenberghe (13 miles from Ostend) being greatly favored by the English. Two and a half miles farther is **Zeebrugge** (Bruges-on-the-Sea) a busy trading town as unlike as possible to the four watering-places just mentioned. It is connected with Bruges (whence its name), seven miles to the south, by canal, by tramway, and by rail. A magnificent *Mole*, 1½ miles long, protects its harbor. This was the scene of one of the most intrepid feats of the War, when on the morning of April 23, 1918, an English flotilla under cover of bombardment landed crews of bluejackets and marines who succeeded

in distracting the attention of the enemy, while the viaduct on the landward end was blown up and the *Intrepid* and *Iphegenia* were successfully sunk across the fairway of the Bruges canal, thus effectively closing Zeebrugge as a German naval base. Three weeks before the Armistice the place was recaptured by the Belgians. A walk to the end of the Mole, if the tourist be accompanied by a good lecturer who is thoroughly conversant with the engagement, makes one of the most memorable excursions in a visit to the War Zone. The return to the tramway station may usually be made by motor car.

Heyst, two miles farther up the coast, is another watering-place, with quieter attractions than those of Ostend and Blankenberghe. Connected with Heyst by a fine promenade are **Duinbergen,** "a tiny watering-place nestling in a lovely hollow in the sandhills," much beloved of artists; and **Knocke-sur-Mer,** with dunes in the vicinity 75 ft. high and elaborate dugouts.

FROM OSTEND DOWN THE COAST

Southwest from Ostend, skirting a highway that parallels the Digue, runs an electric tramway to Westende (where the Digue ends) and thence inland to Nieuport. One may see among the dunes elaborate concrete dugouts, furnished during the German occupation with the spoils of the seaside villas. At **Raverzyde** (4½ miles) the Germans had great batteries, and there the King of the Belgians has a Norwegian cottage.

Middelkerke (5½ miles), **Westende** (8 miles), **Westende Bains** (on the sea), all attractive seaside resorts before the War, have been completely wrecked. Between Lombartzyde (8¼ miles) and Nieuport (10½ miles) during much of the War was a "no-man's land," flooded with water by the Belgians.

Nieuport Bains stretches for over a mile along the coast just southwest of the mouth of the Yser, and for perhaps two miles up the left bank of the river till it unites with **Nieuport Ville,** an old Flemish town, once boasting a *Hôtel de Ville* of the 16th century, the *Halles* built in 1480, a *Gothic Church,* a *Tower* of the Templars and a *Lighthouse* of the 13th century, all razed to the ground by the German artillery. Nieuport Bains, however, is still standing, but wrecked by the enemy's fire, gaunt and naked in its desolation, and terribly impressive as one views it from the deck of the Dover-Ostend steamer, or tramps along the water front.

About **Coxyde** (5 miles southwest of Nieuport) the dunes are the most extensive and picturesque on the Belgian coast. Their highest point is known as *Hoogen Blikker.*

Two and a half miles south of Coxyde is **Furnes,** a typical Flemish town, of over 6000 inhabitants, at the junction of several canals. It suffered bombardment during the War, and many of its houses were wrecked; but fortunately its interesting medi-

æval buildings, grouped about its *Grand Place*, escaped destruction.

Four and a half miles northwest of Furnes the electric tramway continues to **La Panne,** a popular bathing resort of 4200 inhabitants, much frequented by the French, and offering good headquarters for visiting the Yser front. The town became the residence of the King and the Queen of the Belgians during the War, the Queen serving as a nurse in the Belgian field hospital located here.

FROM OSTEND TO YPRES

Ypres may be reached by rail from Ostend in 2¼–3 hrs.; but it is much better to visit the Belgian Front by motor car or char-à-banc. A day is sufficient for the excursion, with stop for luncheon at Ypres; and most of the points mentioned below may be visited. One should be accompanied by a guide who is thoroughly acquainted with the history of the long campaign.

Eight miles south of Ostend is the village of **Moere,** near which in a wood southwest of the station is planted "*Long Max of Moere,*" a 14-inch German gun, by which, at a range of 28 miles, shots were dropped upon Dunkirk.

Eight miles to the southwest of Moere once stood **DIXMUDE** on the Yser, a town of nearly 4000 inhabitants. Its canals, its mills, and its red and white houses that once made the town seem a bit of Holland, were all sacrificed by the Belgians in their Herculean efforts to dislodge the Germans. The latter, however, "dug trenches innumerable; they fortified the cellars, and placed machine-guns therein, and installed themselves in a way that resisted the intensest bombardment," though they were separated from the Belgians only by the Yser.

Blanckaert Ridge (5 miles south of Dixmude) was the scene of almost superhuman effort on the part of the Belgians in the victorious advance of 1918. It affords a commanding view of the battlefields.

Farther south was once the **Forest of Houthulst,** now a veritable chaos of fortifications, charred tree-stumps and shell-holes, converted by the Germans into a fortress that they deemed impregnable. It withstood all the attacks of the Allies till September, 1918.

From the site of **Boesinghe** (4 miles north of Ypres) once a village of 2000 people, but utterly destroyed, may be had a fine view of **Pilckem Ridge,** the scene of desperate fighting.

YPRES, in the 13th century, had a population of 200,000, which had shrunk to 18,000 at the outbreak of the Great War. But her inhabitants of that day were proud of their quiet town, which boasted two buildings that were the pride of Belgium: the *Halles*, comprising the *Drapers' Guild Hall* or *Cloth Hall*, "the

largest and most beautiful secular monument of the Middle Ages," with frontage of 433 ft.; the *Belfry*, 230 ft. high; the *Nieuwerk*, a graceful stone structure added in 1620; the *Town Hall* and the *Council Chambers* of the Aldermen and of the Council-of-Twenty-seven; and the *Cathedral of St. Martin*, the choir of which Schaye in his "History of Architecture" described as "the most imposing example of ecclesiastical architecture in Belgium." There were also interesting *Cloisters*, a beautiful 18th-century *Bishop's Palace* used as *Law Courts*, and a *Public Library*, "full of precious volumes and parchments"; and many other buildings with much of the charm of mediæval Flanders. Gone are they all, to-day only a heap of ruins, eloquent as perhaps no other ruins in Belgium of the awfulness of War.

Two miles southeast of Ypres is **Hill 60,** a ridge some 50 ft. high and 750 in length, long held by the Germans, under which the British drove six mines, at the end of each of which they placed a ton of gunpowder. The resulting explosion was successful for only a day, for the Germans soon regained the top of the Ridge, though the British held trenches on the west of it. On the summit now stands a *Monument to the Queen Victoria Rifles.*

Most spectacular, perhaps, of all the fighting on the Belgian Front, was that which centred around the **Messines Ridge** (5½ miles south of Ypres). It was the scene of a terrible struggle in the first battle of Ypres, when it was taken by the Germans. In 1917 it was wrested from them by the British, after they had driven twenty great mines into the hill. It was again occupied, for a while, by the Germans after their successful offensive of the spring of 1918.

Poperinghe (6 miles west of Ypres) was a chief depot of stores for the British and a field hospital for the wounded. In a large house in the Rue de l'Hopital was established "Everyman's Club," "which gave to all an invitation which some half a million accepted" (Ward, Lock & Co.).

In the Ypres battlefields there are a quarter of a million graves in some 400 military cemeteries. The largest, containing 13,000 graves, is at **Remy Siding,** behind Poperinghe. At **Hooge** (3 miles east of Ypres) is a cemetery containing 9000 graves. At **Poelcapelle** (8 miles northeast of Ypres) are "the graves of 4000 bodies found in shell-holes. On 3000 of them are the words, 'In memory of an unknown British soldier.' " Well may the Ypres battlefields be called "the Holy Ground of British Arms."

The return to Ostend is through Furnes, Nieuport, and along the Digue from Westende. See the preceding Chapter. If the tourist would make a further study of this section of Belgium, he would do well to provide himself with Ward, Lock & Co.'s "Belgium and the Battlefields" and Muirhead's "Belgium and the Western Front: British and American."

FROM OSTEND TO GHENT

BRUGES (or *Brügge*) is 14 miles from Ostend. In the 14th century it was "the great commercial centre of Europe," and it still bears many outward marks of its ancient wealth and splendor. It takes its name from the more than fifty *bridges* across the canals, which make it "a northern Venice."

On leaving the station one would do well to seek his first impressions of Bruges in a motor-boat that may be engaged on a canal near at hand. After spending a half hour or longer on the canals and getting impressions of the town that cannot be obtained otherwise, one may dismiss his boat near the *Church of Notre Dame*. This is a building of the 12th century, but the spire (390 feet high) has been lately rebuilt. The bronze doors are worthy of examination. A small statue of the Virgin and Child, in the south transept, is attributed to Michelangelo. In one of the chapels of the choir are the magnificent tombs of Charles the Bold and his daughter Mary (see Longfellow's "Belfry of Bruges" and notes). The neighboring *Hospital of St. John* (open to visitors from 9 to 12 and 1 to 6, for 1 *fr.*) contains a collection of pictures by Memling, "which alone would amply repay a visit to Bruges." On the opposite side of Notre Dame is the *Gruuthuus Mansion*, dating from 1465–70, with interior of great architectural interest, containing a valuable *Museum of Domestic and Industrial Art*. Especially noteworthy is the Collection of Lace.

Two blocks to the north of Notre Dame stands the *Cathedral* (*St. Sauveur*), built in the 13th and 14th centuries, less interesting for its architecture than for the numerous paintings it contains.

On the *Grand Place*, four blocks northeast of the Cathedral, rises the "*Belfry of Bruges*" (350 feet high), built in the latter part of the 14th century, the tower of the *Halles*, now occupied by municipal offices and a market. The chimes (48 bells) are among the best in Europe, and play every quarter of an hour. It is worth while to ascend the tower (½ *fr.* to the doorkeeper, and the same to the custodian at the top), not only to see the bells, but also to get the extensive view.

A block to the east, on the Place du Bourg, are grouped the Chapelle du Saint Sang, the Hôtel de Ville and the Palais de Justice. The *Chapelle du Saint Sang* is partly of the 12th and partly of the 15th centuries, with a portal and staircase in the flamboyant style of the 16th. It takes its name from some drops of the blood of Christ said to have been brought from the Holy Land, in 1150, by Count Theodoric of Flanders. The relic is shown to visitors each Friday morning. The *Hôtel de Ville* (14th century) is an elegant Gothic structure, and the roof of the great hall is much admired. The *Palais de Justice* is remarkable for the

elegant carved oak chimney-piece (executed in 1520, restored in 1850), which nearly fills one side of the council-chamber.

Three other buildings are of particular interest. The *Municipal Library* (10–1 and 4–7, except on Sat. and Sun.) is rich in old illuminated manuscripts, missals, etc. The *Academy of Art* contains several paintings by Van Eyck and Memling (½ *fr.;* free Sunday, from 11 to 1). In the *Church of St. Jacques* (15th century), besides some good pictures, there are mediæval monumental brasses, interesting for their execution and as being almost the only Spanish monuments still to be seen in Belgium.

Twenty-eight miles from Bruges by rail is **GHENT** at the confluence of the Lys with the Scheldt, a city of over 200,000 inhabitants (including its suburbs), famed alike for its many interesting and beautiful buildings, and its industries in cotton, linen, and horticulture.

Near the centre of the town rises the *Belfry*, a huge square tower 375 ft. high and noted for the view from the top, for the chimes (44 bells, including the one whose "name is Roland"), and for its vane, the "golden dragon" (10 feet long), taken from the Mosque of St. Sophia in Constantinople, by Count Baldwin in 1204. West of the Belfry stands the noteworthy early-Gothic *Church of St. Nicholas*. North of the Belfry is the *Hôtel de Ville*, peculiar for having two façades of wholly different character: the one a richly decorated example of the flamboyant Gothic of the 15th century, the other in the Italian Renaissance style, built between 1595 and 1628. Standing southeast of the Belfry the *Cathedral of St. Bavon*, unattractive externally, has one of the most beautiful interiors in all Belgium. It is also very rich in sculpture and in paintings, including the famous "Adoration of the Lamb," painted by Jan and Hubert van Eyck for Philip the Good, 1420–32. Perhaps no other picture ever had a more interesting history (cf. p. 129). By the treaty of Versailles the 6 wings of the picture which have been for years in the Kaiser Friedrich Museum in Berlin have been returned to Ghent. The inner shutters which have been in the Gallery in Brussels are likewise to be brought back.

Near the Cathedral is the picturesque *Château de Gérard-le-Diable*, with interesting Crypt. In front of the Château is the remarkable *Monument to the brothers Hubert and Jan Van Eyck* by Verbanck.

St. Michael's Church (1442–1480), used in 1791 as a "Temple of Reason," is a handsome Gothic edifice both without and within, and contains some fine paintings. The *Church of St. Pierre*, with dome 186 ft. high, is also noteworthy for its pictures. The *Château des Comtes de Flandre*, dating from the 9th–11th centuries, with later changes and recent restoration, is one of the most picturesque buildings in this city of the picturesque. Here John of Gaunt (or Ghent) was born in 1340.

The Square known as the *Marché au Vendredi* (or *Vrydagmarkt*) is interesting for the quaint old buildings that surround it, and as

the scene of the most important events in the history of the city. Here occurred the bloody civic broil between the weavers and the fullers in 1341, in which 500 were slain; here Philip van Artevelde received the oath of fidelity from the citizens in 1381 before leading them against Louis; and here many heretics were burned during the reign of the bloody Duke of Alva. The *Grand Béguinage*, a group of 18 nunneries of the Béguines, or lay-sisters, clustered about a church, which forms a little walled and moated town in the suburbs (a short walk from the Antwerp railway station), should be visited. *Le Petit Béguinage* is a smaller group of nunneries in the city.

The *Museum of Archæology* contains the finest archæological collections in the Kingdom. They are soon to find permanent home in *Byloke Abbey*.

In the *Parc de la Citadelle*, dating only from 1870, is the sumptuous *Musée des Beaux-Arts* with collections of sculptures and paintings, perhaps third in importance in Belgium.

The picturesque fort known as the *Rabot*, the imposing *Palais de Justice*, the *Botanical Garden*, one of the finest in Europe, the *Place d'Armes* (or *Kouter*), a beautiful esplanade where a flower market is held Sunday morning, the *Zoölogical Garden* (1 *fr.*), and the ruined *Abbey of St. Bavon*, are among the other attractions of Ghent.

FROM GHENT TO TOURNAI

There are three Flemish cities not on the Grand Tour, which, because of their varied charms, should make their appeal to one who is spending a few weeks in Belgium; they are Audenarde, Courtrai, and Tournai; and they are easily reached from Ghent.

AUDENARDE (18 miles south of Ghent), on the Scheldt, with 7000 inhabitants, was the birthplace of Margaret of Parma, daughter of Charles V. Its picturesque *Château de Bourgogne* was long the home of Mary of Burgundy, daughter and heiress of Charles the Bold. After Bruges, Audenarde is the most characteristically Flemish town in Belgium. Its *Hôtel de Ville* on the *Grand Place* rivals that of Brussels, while the chimes in the tower vie with those of Antwerp. There are also long rows of quaint old buildings, ancient bridges, and two old churches: that of *Ste. Walburge* of the 12th–15th centuries, restored, with a fine tower 322 ft. high, and *Notre Dame de Pamele*, a fine example of the Transitional style. November 3, 1918, after severe fighting in the *Spitals Boschen*, a forest to the west, Audenarde was occupied by American troops, but subsequently bombarded by the Germans, though without great damage.

Sixteen miles east of Audenarde is **Courtrai** (in Flemish *Kortrÿk*), a city of 36,000, pleasantly situated on the Lys, "within a girdle of spacious modern boulevards." It also was bombarded

during the Great War, suffering the demolition of a hundred houses. Its principal structure is the *Hôtel de Ville*, dating from the 16th century, rich in statuary and other sculpture. There are an *Archæological Museum* and a *Museum of Modern Paintings*. *St. Martin's Church* (1400) has a fine portal and tower with carillon of bells. *Notre Dame* (1200) containing Van Dyck's famous "Raising of the Cross" is a fine church in the primitive Gothic style. It was successfully restored in the 18th century.

TOURNAI (in Flemish *Doornyk*) on the Scheldt, a flourishing city of about 40,000 inhabitants, is 21 miles from Courtrai and as many south of Audenarde. Through its centre flows the river, with broad shaded quays on either side. Around the central and older part of the town is a chain of boulevards that together form an irregular oval. The city was the birthplace of Clovis; and in its *St. Brice's Church* is buried his father Childeric I. Its history, dating from Roman times, is one of the most checkered and interesting of Belgian cities. During most of the Great War it was occupied by the Germans, who burned a few houses and imposed a levy of 2,000,000 francs on the municipal treasury. It was taken by the British three days before the Armistice.

The *Cathedral of Tournai* is the oldest, the longest, and one of the finest cathedrals in Belgium, with length of 435 ft. and breadth of 88 ft., and, across the transepts, of 216 ft. It illustrates as few other buildings the evolution of Romanesque and Gothic architecture, its magnificent *Nave* being in the Romanesque style of the 11th century; its exceptionally beautiful *Transepts* being of the Transitional period; and its *Choir* in the Gothic style of the 13th–14th centuries. "The contrast between the dark Romanesque nave and the Gothic choir, flooded with light, is particularly striking" (Muirhead). Its *Treasury* is unique in its possessions.

Not far away is a 12th-century *Belfry*, 236 ft. high, the oldest in Belgium, with carillon of bells, two of which date from 1392.

There are other churches with most unusual features: the *Church of St. Quentin* with a transept composed of four round chapels; the *Church of St. James* (12th–14th centuries, completely restored) with an exterior gallery running the entire length of the nave, and with a huge arch thrown across its breadth; the *Church of St. Nicholas*, with another exterior gallery; and the *Church of St. Mary Magdalen*, a beautiful building of the 13th century. The *Museum* and *Picture Gallery* in the *Cloth Hall* contain a Collection of Sculpture, an Archæological Collection and a Collection of Flemish, Belgian and French paintings of the 17th and 18th centuries.

Among the excursions that may be made from Tournai are those to the **Battlefield of Fontenoy** (1745) three miles to the north, and to **Mont St. Aubert** (520 ft.), the highest point in this

part of the country, whence fine views are to be had of Tournai and the Valley of the Scheldt.

Tournai is on the direct road from Ghent to Paris. If the tourist should not care to return to Ghent, he may proceed to Brussels (52 miles).

FROM GHENT TO BRUSSELS

Brussels lies 35 miles southeast of Ghent, the one place of importance *en route* being **Alost,** an industrial city of 35,000 inhabitants (17 miles from Ghent). The place was bombarded by the Germans, early in the Great War; and 400 young men of the town were deported to France, where they were forcibly employed behind the Somme front. In the *Grand Place* stands the old *Hôtel de Ville* (12th–15th centuries); and not far distant is the *Church of St. Martin*, a mammoth Gothic building of the 15th century, marred by the bombardment of 1914.

FROM GHENT TO ANTWERP

There are two railways from Ghent to Antwerp. By the shorter (36 miles; 2¼–2½ hrs.) one passes through **St. Nicholas,** whose spacious *Grand Place* is one of the largest market places in Belgium. The town is in the midst of the Pays de Waes, or Waesland, one of the most fertile districts in Europe. A great dyke called the *Digue du Comte Jean*, extending from Damme (4 miles north of Bruges) to Antwerp, protects North Flanders and the Waesland from the Scheldt and the sea.

By the longer route (43½ miles) one may visit **Termonde,** situated at the confluence of the Dendre and the Scheldt, whose 1400 buildings were mostly burned early in the War. Its 14th century *Hôtel de Ville* was destroyed, but fortunately its handsome *Belfry* is still standing.

ANTWERP (or in French *Anvers*) is the chief seaport of Belgium, possessing very extensive Docks. In the 16th century it had 200,000 inhabitants; in 1790, only 40,000; and now it has 320,000, and, with its suburbs, over 400,000.

To the west of the central part of the city stands the *Cathedral*, one of the most famous of Gothic churches in Belgium. It was begun about the middle of the 14th century and completed in the 16th, but has been much damaged and restored since then. Its *Tower* is 404 ft. in height, and "soars" as no other tower in Belgium; its carillon of 40 bells and its 42 other bells are deservedly famous. From the top gallery of the tower, reached by 622 steps, superb views are to be had of the city and its environs.

The interior is imposing, the nave, with three aisles on either side, separated by six rows of columns (125 in all) producing an effect of spaciousness. The Cathedral is 384 ft. long, 171 ft. wide,

and 213 ft. across the transepts. The height is 131 ft. The organ is one of the largest in Belgium. Within the church are Rubens's "Descent from the Cross," considered his masterpiece, and also his "Elevation of the Cross," "Assumption," and "Resurrection"; with many good pictures by other artists. The principal pictures are shown gratis on Sun. and Thurs. 8–12; on other days, 12–4, for 1 *fr*. Outside the church, near the tower, is the famous old *Well*, with its iron canopy wrought by Quentin Matsys, the blacksmith artist.

A block west of the Cathedral is the *Grand Place*, in which stands the beautiful *Brabo Fountain*. West of the Place is the *Hôtel de Ville*, a very unusual building both within and without. Facing the Grand Place are many attractive *Guild Houses*. Three blocks to the northwest, on the *Quay* by the Scheldt, is the *Steen*, a castle that helped to make history during the Spanish Inquisition. It now contains a *Museum of Antiquities*, with dungeons, instruments of torture, etc.

Two blocks south of the Cathedral is the *Musée Plantin-Moretus*, in the house of the old printer, Christopher Plantin. The collection presents a complete history of the art of printing, and is of peculiar interest for its antique furniture, tapestry paintings, etc. (1 *fr*. daily, free Thurs. and Sun.).

Not far away in the Rue du St. Esprit, 16, is a *Museum of Flemish Folklore*, with interesting collections.

A fourth of a mile east of the Cathedral is the *Bourse*, a huge late-Gothic structure, built in 1868–72. Its large *Central Hall* is surrounded by two stories of arcades supported by 68 columns of different designs, and is roofed with glass.

In the southern part of the city is the *Musée Royal des Beaux-Arts* or *Royal Art Gallery*, with an interesting collection of Sculptures and a most important collection of Paintings. There are nearly 600 modern paintings and 800 works of Old Masters, including special collections of Rubens and Van Dyck. The Museum is especially rich in works of the Flemish and the Dutch schools. (Adm. 1 *fr*., 10–3.30 or 4; free Thurs., Sun., and holidays. Catalogues in English, of the Old Masters, 2 *fr*.; Modern Masters, 1 *fr*.)

Of great interest, also, are several of the churches. The *Church of St. Jacques*, in late-Gothic style, built near the end of the 15th century, is unpretending on the exterior, but is very sumptuous within. It contains the tomb of Rubens and many pictures, the best of which are veiled and shown only for a fee (1 *fr*.). In the *Church of the Capuchins* (or *St. Antoine*), there is a valuable Van Dyck and a Rubens; in the *Church of St. Augustine*, a large altarpiece by Rubens (the "Marriage of St. Catherine"), etc.; and in the *Church of St. Paul* Rubens's "Scourging of Christ," etc. The *Church of St. Charles Borromée*, generally known as the *Jesuits' Church*, is a basilica with handsome Classic façade. It has 39 ceiling paintings by Rubens, and many marbles and bronzes.

The *Zoölogical Garden*, with an Aquarium, though much depleted during the War, is again one of the best in Europe. Antwerp is the most convenient point in Belgium from which to visit *Holland*.

FROM ANTWERP TO BRUSSELS

MALINES (or *Mechelen*, the latter form of the name being preserved in the name of the lace for which the town has been famous) is 14 miles from Antwerp and situated on the many channels of the River Dyle. It was made an archbishopric in 1559. The first holder of the title was created Primate of Belgium, which title succeeding Archbishops of Malines have ever since retained. The city is therefore the ecclesiastical capital of Belgium. It was of no little importance during the World War, for it was three times bombarded by the Germans, and many of its buildings were destroyed. It was from here that Cardinal Mercier issued his famous pastoral letter of December, 1914, for which he was imprisoned in the *Archiepiscopal Palace* for many months. The *Cathedral* (*St. Rombold* or *Rombaut*), begun in the 12th century, and completed in the 15th with the exception of the tower (still unfinished, though 324 feet high), has an altar-piece by Van Dyck, with other pictures of less note. A fine view is to be had from the top of the tower (558 steps). Its bells are considered the finest in Belgium. Near is the *Grand Place* on which is the *Old Hôtel de Ville*, now made into a *Post Office*, and the *Halles* or *Cloth Hall* modeled after that of Bruges, and since 1914 used as the *Hôtel de Ville*. Two blocks to the east is the splendid *Palais de Justice*, partly in late Gothic and partly in Renaissance style. The *Church of St. Jean* (St. John) contains an altar-piece by Rubens which he considered one of his best works, and a carved pulpit by Verhaeghen.

From Malines it is 13 miles to Brussels. South of the station of *Haeren*, within 4½ miles of the capital, is **Evere,** the terminus of the Brussels-London air line.

BRUSSELS

Of the smaller capitals of Europe, **BRUSSELS** is one of the most pleasing; it is also one of the easiest in which to get about. It is situated on the little River Senne, though the tourist would hardly suspect the fact, as the river is vaulted over throughout the city. The *Lower Town*, or city proper, contains less than 200,000 inhabitants, but with its suburbs of 15 independent communes, Brussels may be said to have a population of three quarters of a million. A chain of six shaded boulevards where once stood the 14th-century walls, surrounds the Lower Town. Within its bounds are the older buildings; and at no great distance are most of the more important buildings of the newer or *Upper Town*.

Many luxuries are manufactured, chiefly leather goods, motor

cars, carpets, furniture and lace, the value of the annual production of lace being as high as 50 million francs.

Under German occupation during almost the entire duration of the War, Brussels suffered no physical injury. The spirit of her citizens was unconquerable, and the story of the five dark years, which has its bright pages, reads to-day like a romance.

Midway on the avenues connecting the two principal stations, the *Gare du Nord* and the *Gare du Midi* stands the *Bourse*, a much decorated building in the grand style of Louis XIV, with Corinthian portico. It may be visited from 9–11.30.

Two blocks to the southeast is the *Grand Place*, pronounced by Muirhead the "noblest of mediæval squares," and the scene each morning of a fruit and vegetable market which overflows into the neighboring streets. By eight o'clock, however, the market is over, the square cleaned, and there is only left the delightful old plaza. The first building to challenge the attention is the magnificent *Hôtel de Ville*, architecturally much the finest thing in Brussels. The façade facing the Grand Place is in the Gothic style, while its opposite façade and court date from 1706–1717. Though its chief glories are on its exterior, one should visit in particular the *Council Chamber*, the *Maximilian Chamber* and the *Gothic Hall* for their tapestries of historic subjects. The archives of the city repose in the second story. The tourist should be sure to climb to the top of the beautiful *Tower* (330 ft.) from which is to be had one of the memorable views of Belgium. In clear weather one can make out the earth pyramid on the battlefield of Waterloo.

Across the Grand Place from the Hôtel de Ville is the so-called *Maison du Roi*, dating from 1514 and restored in 1873–1896 in flamboyant style. It is a building of distinction. In the second story is the *Musée Historique Communal*. Surrounding the other parts of the square are delightful *Guild Houses*, their façades restorations and reproductions of the mediæval buildings that once looked down on the Place. Three minutes distant, at the corner of the Rue de l'Eture and the Rue du Chene is the *Manneken Fountain*, the most famous of Brussels fountains and most loved by the Bruxellois. The statue, for he is both statue and fountain, is regarded as a popular hero and is everywhere known as "the oldest citizen of Brussels," if not the most circumspect. But he is more than fountain or mere public citizen, for he has in recent years become an endowed institution.

Hardly eight minutes' walk to the east of the Grand Place is the so-called *Cathedral of Ste. Gudule*. The choir and transepts are of the 13th century, the nave and towers of the 14th, and other portions of the 15th, 16th, and 17th. The church is rich in old and modern stained glass and in monuments. The carved wooden pulpit by Verbrüggen (1699) represents the expulsion of Adam and Eve from Paradise.

Just north of the Cathedral is the large *National Bank* (*Banque Nationale*) completed in 1864.

Two blocks east of Ste. Gudule, its south façade facing *Le Parc*, stands the extensive *Palais de la Nation*, the place of meeting of the Belgian Parliament. The palace dates from 1779, but was rebuilt in 1884.

At the opposite end of Le Parc, a park of 30 acres in the formal French style, is the beautiful *Place des Palais*, and to the east of this the long façade of the *Palais du Roi*, which was entirely reconstructed under Leopold II. In the absence of the royal family, the palace may be visited by permission of the Marshal of the Court. Back of the palace are beautiful grounds, perhaps the most beautiful park in Brussels.

To the right of the Royal Palace is the *Palais des Académies*, dating from 1823–1829, in Italian Renaissance style, the home of the two Belgian academies, the Académie des Sciences, des Lettres, et des Beaux-Arts and the Académie de Médecine.

To the left of the Royal Palace is the *Place Royale*, one of the finest of open squares, with an equestrian statue in the centre of Godfrey of Bouillon. At one end is the *Church of St. Jacques-sur-Coudenberg;* and at the southwest corner the *Palais des Beaux-Arts* containing the *Royal Gallery of Painting and Sculpture*, quite the most important collection in Belgium. There are 700 paintings, mostly of the Flemish and the Dutch Schools. The sculpture is for the most part modern. Adjoining is the *Palais de l'Industrie* housing the *Royal Library* (the *Bibliothèque Royale*) which contains 400,000 volumes and the celebrated *Bibliothèque de Bourgogne* of 20,000 MSS. And adjoining the latter palace is the *Ancienne Cour* containing the *Gallery of Modern Paintings* with over 250 pictures by Belgian masters of the 19th century, and a collection of 100,000 prints and engravings. The group of buildings contains collections of which any capital might be proud. The collections are all free, 10–3, or later in summer.

Eight minutes to the west of the Ancienne Cour is the oldest building of the *University of Brussels*, established in 1835 in what had been the palace of Cardinal Granvalla, the first primate of Belgium.

A quarter of a mile southwest of the Place Royale, on the Rue de la Régence, is the *Church of Notre Dame du Sablon* dating from the 15th–16th centuries, but recently restored. It is noteworthy as a step in the development of architecture, and contains interesting tombs and some fine glass of the 15th century. Its interior is richly decorated.

Half a mile southwest of the Place Royale is the *Palais de Justice*, one of the largest buildings in the world, covering 6½ acres, erected 1866–1883 at a cost of $10,000,000. It is a vast mass of sculptured and polished marble, surmounted by a marble tower, 400 ft. high, and contains 27 court rooms or other large chambers,

and 250 other rooms. The portico opens on the great *Salle des Pas-Perdus* or *Waiting Room* 295 ft. long by 130 ft. wide, the heavy bronze doors of which were carried off by the Germans. From the Terrace a fine view is to be had of the city and its environs.

Half a mile southwest of the Palais de Justice, though in driving one would do better to make it farther by taking the Boulevard de Waterloo, is the *Porte de Hal*, an imposing remnant of the mediæval fortifications, containing a Museum of Arms.

A mile south of the Porte de Hal stands the *Prison of St. Gilles*, rendered famous by the imprisonment therein of Edith Cavell. The cell in which she was confined for over nine weeks has been made into a tiny *Memorial Museum*.

Half a mile south of the Palais du Roi lies the *Parc Leopold*, 30 acres in extent, within which is a noteworthy group of buildings. At one side is the *Musée Wiertz*, which contains a collection of paintings by the artist Wiertz, "remarkable for boldness, eccentricity and realism." They will not be enjoyed by those who may be so old-fashioned as to be of the opinion that there are certain subjects which are not suitable for the painter's brush. Near by is the *Musée d'Histoire Naturelle de Belgique*, which contains noteworthy collections, especially rich in fossils and prehistoric implements. Scattered about the park are six buildings housing as many "Institutes" of the University

One fourth mile east of the northeast corner of the Parc Leopold is the *Parc du Cinquantenaire* of 75 acres, in shape an irregular pentagon. Its west-east axis is virtually a continuation of the Rue de la Roi, and becomes on the far side of the park the famous *Avenue de Tervueren*. The park itself has been laid out in the most formal of French style, "icily regular" enough to suit the most methodical. At the back is the great *Palais du Cinquantenaire* in two mammoth wings connected by a triumphal archway with three openings, all in the grand style. The palace was built for the Exhibition of 1880, in commemoration of the 50th anniversary of the Revolution. It has more recently been enlarged. It houses in its *Left Wing* the *Musée des Arts Décoratifs et Industriels*, large and well-arranged collections, especially rich in tapestries and lace. In the *Right Wing* are collections of Chinese and Japanese arts and collections of Western Asian, Greek, Roman, and Gallo-Roman Antiquities.

A mile north of the Parc du Cinquantenaire is the *Tir National* (a rifle range). Here, on the morning of Oct. 12th, 1915, after a trial by court-martial on the charge of conducting troops to the enemy, Edith Cavell was shot. Here her body was interred, but two years later was removed to Norwich, England.

Returning to the heart of the city over the Rue de la Roi and driving for a quarter of a mile up the Rue Royale, one comes to the *Place du Congrès*, in the centre of which is the lofty *Colonne du Congrès*, surmounted by a statue of Leopold I. A flight of 192 steps

leads to the top. A quarter of a mile to the north are the *Botanical Gardens;* and to the south of the city is a series of parks.

EXCURSIONS FROM BRUSSELS

Malines, described in a preceding chapter (see p. 124), may, of course, be visited by excursion from Brussels. There are other goals for such trips that together make Brussels an excellent excursion centre.

The **BATTLEFIELD OF WATERLOO** may be reached by tramway from the *Place Rouppe* to the *earth-pyramid* known as the *Butte du Lion*, by coach, or by private conveyance. The tourist should first climb the pyramid (148 ft.; 228 steps). From the summit a fine view of the battlefield — or rather, what is left of it, for the earth on either side of "the sunken road" was used in making the pyramid — and of the positions of the French and Allied troops may be obtained; but the hurried tourist, if he would understand the battle that decided the fate of Europe for a generation, needs guidance, such as not more than one in ten of the persistent "guides" at hand can provide. One should visit the *Monument to Colonel Gordon* and the *Hanoverian Monument* to the south, on two mounds that are the same height as that of the surrounding fields before the earth was used in making the pyramid; the farmhouses of *La Haye-Sainte*, in the centre of the British-Prussian position, but carried by the French; and the farmhouse of *La Belle-Alliance*, Napoleon's headquarters, now an inn. Just beyond is the *French Monument*, a bronze eagle with shattered wings. To the east, near *Plancenoit*, where occurred the severest fighting between the Prussians and the French, is the *Prussian Monument.* At one side is the village of **Mont St. Jean,** by which name the French know the battle. Here Victor Hugo wrote his memorable chapters of "Les Misérables" in description of the battle.

Laeken (2½ miles north of Brussels) is the site of the *Château Royal* in an extensive Park. The palace may be visited when the royal family are not at home. The *Royal Church* of Laeken contains the tombs of the Belgian Kings and their consorts.

The **Bois de la Cambre** and the **Forest of Soignes,** southeast of Brussels, afford very delightful drives.

Tervueren Park, of 700 acres in extent, to the east of the Cinquantenaire Park, is reached by a tram route that follows for seven miles the beautiful *Avenue de Tervueren*, one of the finest roads in Europe. It passes by the *Park of Woluwe* and through a corner of the Forest of Soignes. Tervueren Park was, till 1878, the site of a royal palace which burned in that year. It now contains the interesting *Congo Museum.*

LOUVAIN is 18 miles from Brussels on the road to Liège. It is surrounded by a series of shaded boulevards that together form what is more nearly a perfect "Ringstrasse" than that of any

other city we know of in Europe. The "diameter" of the city is less than a mile and a half. From the top of Mont César at the north, just within the boulevard, may be had a fine view of the circular city.

Louvain suffered as few Belgian cities during the Great War. Over a thousand buildings were destroyed in Louvain and nearly as many more in the neighboring communes. Happily, the *Hôtel de Ville*, dating from 1448–59, an exquisite specimen of 15th-century Gothic, was occupied by the Germans and left standing. The interior is of little interest. But just across the *Grand Place*, the *Cathedral Church of St. Pierre* was much marred: its one remaining tower was burned, as were several chapels and the interior of the nave, and its chimes were destroyed. The nave, which is lighted with 90 windows, is being restored. The church possesses some remarkable pictures: among them, "The Martyrdom of St. Erasmus" by Dierick Bouts, which has had as romantic a history as any Belgian painting (cf. p. 119). It is a triptych, the wings or shutters of which were lost during the centuries and finally after various vicissitudes found their way to the Galleries of Munich and of Dresden. By the treaty of Versailles they were restored in 1920 to Louvain. The one-time chief treasure of the Cathedral, Quentin Matsys' "Holy Family," has been sold to the Brussels Gallery and is now in that Collection. The *Cloth Hall* or *Halles*, a Gothic structure of 1317–1345 had been made into the *Libary of the University of Louvain*. It was burned to the ground the night of August 25, 1914, with all its priceless treasures of incunabula, and MSS., and rare volumes. The library is to be rebuilt by gifts of Americans, and the cornerstone has been already laid. By the Treaty of Versailles it is provided that Germany shall make reparation for the destruction of the Library, by providing books and MSS. and works of art equal in value to those burned.

FROM BRUSSELS TO NAMUR AND LUXEMBURG

Thirty-four miles south of Brussels is **Namur,** a compact town of 32,000 inhabitants, oval in shape, and picturesquely situated at the confluence of the Sambre with the Meuse. One will do well to get his orientation by going at once to the *Citadel* on a hill on the large V made by the junction of the rivers, where may be obtained magnificent views of the city and its surroundings. The site is now owned by the municipality and is laid out in many walks and drives. The city suffered severely during the War: the protecting forts were soon forced to surrender; many civilians lost their lives; hundreds were deported to Germany; and a fine of 20,000,000 francs was levied on the city. The *Cathedral of St. Aubin* dates from 1751–1767; it is in the Italian Renaissance style with lofty dome and a portal of 20 Corinthian columns. There are noteworthy pictures, and the *Treasury* contains some very interesting

relics. More beautiful is the *Church of St. Loup*, resplendent in its remarkable choir, its high altar of black marble and the dozen massive columns of red porphyry that support the roof. A description of the building will be found in Victor Hugo's "Les Misérables." A large and well-arranged collection of antiquities is to be found in the *Archæological Museum.*

From *Marloie* (31 miles southeast of Namur) a branch line runs to *Melreux* (10 miles), whence one takes steam tram to **Laroche** (11 miles) on the upper Ourthe, where five valleys meet. It is a justly popular summer resort, and is sometimes called "the heart of the Ardennes." The town is dominated by a height on which rise the picturesque ruins of *Laroche Castle.* The resort provides many walks and drives, the goals of the most popular excursions being the **Vallée des Tombes,** the **Menhirs de Mousny,** and the **Rochers de le Hérou** and the junction of the two Ourthes.

Thirty-four miles beyond Namur is *Jemelle*, the junction for Rochefort and the Grotto of Han. See p. 134.

At *Ciney* (18 miles from Namur) the railway has reached an elevation of 813 ft.; at Jemelle it has fallen to 594 ft.; but from this point it climbs steadily to *Libramont* (56 miles from Namur), the highest point on the road, when it attains an altitude of 1570 ft.; and then begins to descend. Libramont is a centre for touring the Ardennes. See pp. 133, 134.

At *Marbehan* (15 miles beyond Libramont) an electric railway runs to **Florenville** (1200 ft.) and **Chiny,** "almost incomparably picturesque," other centres for touring the Ardennes.

Beyond *Sterpenich* (125 miles from Brussels; Belgian customs) the railway enters the Grand Duchy of Luxemburg. At *Kleinbettingen* (3 miles farther) is the station for the Luxemburg customs.

Luxemburg, capital of the Grand Duchy of that name, seized by the Germans at the beginning of the World War, is 138 miles from Brussels, and is on the road leading to Metz (36 miles). Luxemburg is one of the most picturesquely located cities in Europe, on a plateau which ends on three sides in almost precipitous cliffs of 200 ft.; but it has little of interest to the tourist save its magnificent situation.

FROM BRUSSELS TO MAUBEUGE AND PARIS

Mons (38 miles from Brussels) is a closely-built, oval-shaped town of nearly 30,000 inhabitants, surrounded by a series of shaded boulevards. It was occupied by the Germans within two weeks of the beginning of the Great War, and not evacuated till the Armistice, but happily suffered no material damage. Its finest building is its *Cathedral of Ste. Waudru* (1450–1621, restored 1896), one of the best examples in Belgium of late-Gothic, with a most striking interior, unfinished tower, and *Treasury* containing much-prized relics. On the *Grand Place* is the *Hôtel de Ville* of the 15th century;

and on the *Square du Château* is the *Belfry* (276 ft. high) with carillon of 40 bells and view.

At *Quévy* (47 miles) is the Belgian customs and at *Feignies* (3 miles beyond) is the French customs. A mile farther on, the railway avoids Maubeuge, by making a turn to the right. For continuation of the route to Paris, see p. 145.

FROM MAUBEUGE TO LIÈGE AND AIX-LA-CHAPELLE

The line from Maubeuge to Aix-la-Chapelle is part of the direct line from Paris to Cologne. For the route Paris to Maubeuge (142 miles), see p. 145.

The first town of importance beyond Maubeuge is **Charleroi** (25 miles) with a nominal population of 28,000, but in the midst of a group of industrial villages whose combined population totals a half million or more. It is the centre of many industries, that of the manufacture of glass being the most important. Its buildings are without distinction, though it has an interesting *Archæological Museum.* The city was in the hands of the Germans practically throughout the War. Charleroi is a good centre for visiting the ruins of the *Abbaye d'Aulne* and the *Abbaye de Villers,* which are of the greatest interest; and **Thuin,** a village of mediæval aspect and with fine surroundings.

Twenty-three miles beyond Charleroi, the line passes through Namur. See p. 129.

Huy (67 miles from Maubeuge) is most picturesquely situated on the Hoyoux and the Méhaigne at their confluence with the Meuse. It was spared by the Germans because of the shrewdness of its mayor.

LIEGE (in Flemish *Luik;* 85 miles) is in a very picturesque situation about the confluence of the Ourthe and the Meuse, with hills rising around it on all sides. It had long been noted for its manufactures of weapons of all kinds, as "at once the armory and the Sheffield of Belgium"; but its heroic resistance to German arms at the beginning of the World War has made it famous for all time. It was surrounded by twelve detached forts and thought to be impregnable. One by one they were silenced or taken by the invaders, but it was some days that they held the Germans back, days that were priceless to the Allies. Well has Liège merited the cross of the Legion of Honor. During the War the forts were repaired by Krupp. Not many of the buildings of the city were destroyed; but for decades the forest surrounding the fortress of *Boncelles* and the heights of *Rabosée* will tell of the fierceness of the fighting of the first week of the War.

The *Palais de Justice,* dating from 1515–1533, a huge pile in both the Gothic and the Renaissance styles, built about two courts (formerly the bishop's palace, and referred to in Scott's "Quentin Durward"); the *Church of St. Jacques* (16th century), with some

good stained glass; the *Cathedral Church of St. Paul*, in pure Gothic of the 13th and 16th centuries; and the *Church of St. Croix*, with exceedingly slender columns and nave and aisles of equal length, dating from the 10th–14th centuries, are the chief old buildings worthy of note.

The *University*, founded in 1817, has buildings dating from 1889–1893; the Library contains 1800 MSS., 500 incunabula, and 250,000 volumes. The *Musée des Beaux-Arts* contains a large collection of Belgian and French paintings and of sculpture; the *Musée d'Ansembourg*, with rich interior decoration, houses a collection of decorative art; the *Musée d'Armes* contains a very full collection of arms of all kinds; and the *Musée Archéologique* in the *Maison Curtius* holds large collections of antiquities of many kinds.

Liège is a centre for many excursions. **Seraing,** with its famous *Cockerill Iron Works* covering an area of 260 acres and employing 12,000 hands, may be reached by rail in 15 minutes, or by tram or steamer on the picturesque Meuse. **Visé**, a village 10 miles from Liège, was utterly destroyed the second day of the War. **Tongres,** 8 miles to the northwest, possesses a *Cathedral* (*Notre Dame*) with treasures considered the richest in Belgium. From Liège one may explore the middle section of the Ardennes, in the valleys of the Ourthe and the Amblève. Perhaps the most desirable points to visit are **Esneux, Comblain-au-Pont** and **Hamoir,** all in the midst of magnificent surroundings.

The railway ride from Liège to **Verviers** is through a district remarkable for picturesque scenery. There is no other part of Belgium where a more delightful "tramp" can be taken than over this stretch of 15½ miles. The walk may be shortened by one's taking a train for 4½ miles from Liège to the pretty little watering-place of **Chaudfontaine,** and walking from there to Verviers.

From *Pepinster* (12½ miles from Liège) and from Verviers, branch railways lead in about half an hour to **Spa,** the oldest European watering-place of any note, and worth a brief visit if time will allow, or a sojourn of many weeks. The town is 820 ft. above the sea and has a bracing climate. During the last 8 months of the War it was the seat of the German Great General Headquarters. Less than three miles to the east, the *Château du Neubois* became the residence of the Kaiser. Here an underground shelter 16 ft. long by 8 wide, with a massive steel door, was provided for the Emperor in case of air raids. The shelter is shown to the visitor.

Spa is provided with many fine walks and drives, and is a delightful centre for longer excursions into the Ardennes. Twelve miles distant are the **Baraque Michel** (2215 ft.) and the **Botrange** (2280 ft.) of the Hohe Venn, the two highest points in Belgium; ten miles away is **Coo** with its picturesque artificial *Waterfall;* and at a like distance is **Remouchamps,** with a famous *Grotto.*

Four miles west of Verviers is *Dolhain* on the railway, at the

foot of the height on which is picturesquely situated **Limbourg.** Just beyond the station is the *Viaduc de Grands Pres*, 300 yards long, with 21 arches 73 ft. high. From Dolhain an electric railway leads to Eupen, Belgian, with Malmedy, since the Treaty of Versailles. Halfway, at Béthane, one leaves the railway for the *Barrage de la Gileppe*, a colossal dam forming an artificial lake of 200 acres. On the middle of the Barrage is a huge *Belgian Lion* in sandstone, reminding the tourist of the Lions of Waterloo, Belfort and Lucerne. Around stretches the **Hertogenwald,** a magnificent forest of 30,000 acres.

Twelve miles beyond Verviers is *Hergenrath*, the station for the Belgian customs, and three miles farther, just over the new German border is *Ronheid*, where is the German customs. Less than two miles farther brings one to Aix-la-Chapelle (120 miles from Maubeuge).

THE ARDENNES

The Ardennes is a region of hills and dales sometimes becoming mountains and mountain-valleys, well-wooded and with many rivers and smaller streams, stretching from Namur, Liège, and Verviers on the north to Germany and the Grand Duchy of Luxemburg on the southeast, and extending into France on the southwest. It is a picturesquely beautiful district, its valleys being, perhaps, "the richest in Europe in the scenery of castle, crag, and torrent usually called 'romantic'" (Muirhead).

No better approach to the Ardennes can be found than Namur. Cf. p. 129.

From Namur it is about 17 miles to Dinant, by highway, railway, or river. In the summer the steamer is to be preferred, as the 3½ hours' trip on the river affords much the finest views to be obtained of the picturesque stream and valley. **Dinant** is finely situated on the right bank of the Meuse, a long narrow town of 7000 inhabitants, close-crowded between the river and the foot of rocky cliffs. At the outbreak of the War more than half of her houses were destroyed, including the *Hôtel de Ville*, and her most characteristic building, the *Church of Notre Dame* and its famous bulbous baroque spire. The *Palais de Justice* is still standing. Across the river is the *Grotte La Merveilleuse* (adm. 4 *fr.*), not one, but a series of caverns, with thousands of stalactites and stalagmites, lighted by electricity.

Dinant may be made a centre for a score of excursions in the Ardennes such as to the *Roche-à-Bayard*, where the highway passes through an opening in the front of a huge isolated rock; to *Anseremme*, situated just below the biggest iron railway bridge in Belgium; to the *Lesse*, "one of the loveliest of rivers"; to *Châleux* and *Furfooz*, where there are many caves; to the ruins of *Montaigle Castle;* to the *Gorge of Flarion*, where is one of the oldest prehistoric

dwellings yet discovered, a series of five caverns in which were found many human and other remains, etc., etc. The tourist who would linger here should consult a local guidebook.

From Dinant a branch railway leads to Jemelle (23 miles) on the Brussels-Luxemburg line. Leaving Dinant it crosses the Meuse by a fine viaduct over 1100 ft. long; at Anseremme, at the confluence of the Lesse with the Meuse, it enters the romantically beautiful valley of the former stream, and after passing through many tunnels and by the picturesque *Aiguilles de Châleux*, reaches **Gendron-Celles** (7 miles) and **Houyet** (10 miles), both centres for further excursions. Near Houyet is the *Château d'Ardenne*, in the vicinity of which magnificent views are to be had of the valley of the Lesse.

From Houyet a railway leads southward to Paliseul (28½ miles) and Bertrix (36 miles), along which many of the villages were burned in August, 1914. From Paliseul an electric railway leads in 10 miles to **Bouillon,** dominating which is the famous mediæval *Bouillon Castle*, massive and gloomy, with dungeons, oubliettes, rock-hewn stairways and subterranean passages enough to suit the most sated taste. Bouillon is one of the best centres for exploring on foot stretches of the valley of the Semois, the crookedest river of Belgium. (For Chiny and Florenville, in the upper valley of the Semois, reached from Marbehan, see p. 130.)

From Houyet the line from Dinant continues to **Rochefort** (10½ miles) where one visits the famous *Rochefort Grotto* and takes a tram for the still more famous *Grottoes of Han* (6 miles; 20 minutes). The tramway leads amid rugged scenery over the **Rochers de Faule.** The **GROTTOES OF HAN** are the most remarkable of the many natural caverns of Belgium; in some of their chambers, adorned with countless stalactites and stalagmites, they are among the most beautiful in the world; and in the chamber known as the *Salle du Dôme*, 500 ft. long by almost as many broad, and 430 ft. high, they may perhaps be regarded as containing the most wonderful natural cave yet known to man, with a lake at the lower end, and a lofty hill at the other, which, seen in the mysterious artificial light of the cavern becomes a veritable mountain within the bowels of the earth.

The railway from Rochefort continues to Jemelle (2½ miles) where one strikes the Brussels-Luxemburg line.

For other approaches to the Ardennes and excursion centres therein, see pp. 130, 132.

FRANCE

TRAVEL IN FRANCE

Conditions of travel in France, as in certain other countries of Europe, have changed so greatly in the last twenty years, thanks to the introduction of the motor car and of the airplane, and the aftermath of the World War, as to amount to little less, in many instances, than to a revolution. This revolution is still in process, and is being continually accelerated by the adoption of still other lines of motor cars and of air routes. The traveller bent on a few days or a few weeks of intensive sight-seeing, can now "do" or see double, treble, or even quadruple the number of places he could have "done" or seen a score of years ago.

The cost of living and of travel in France has increased very materially since the War: in French francs prices range from two to four times what they were in 1914; but when one takes into account the fact that exchange is so overwhelmingly in favor of American money, it will be found by the American tourist that travel in France to-day costs not more than one and a half or two times what it cost in ante-bellum days. It is decidedly less than in America.

Rates of fare per mile differ slightly on the different railway systems. The present rates per mile are, approximately: 1st class, ¾s of a franc; 2nd class, a trifle less than ½ franc; 3rd class, ¼ franc.

The Ministry of Public Works of the French Government has organized a special Official Bureau of Tourist Information, the Office Français du Tourisme, with headquarters in Paris at 200 Rue de Clichy, and branch office in New York at 342 Madison Avenue where one may obtain accurate information about France, together with descriptive literature regarding the regions he wishes to visit, hotel rates and exact railway fares.

In many towns in France there are *Syndicats d'Initiative*, which are local associations for the purpose of giving information to travellers with regard to objects worth seeing. Many of them publish useful local guidebooks, and some of them organize excursions at fixed prices.

For long distances comfortable accommodations can be had on sleeping cars by holders of first-class railway tickets at prices ranging from 50 to 150 francs. Sleeping cars of the International Sleeping Car Co. are superior to Pullman coaches in that they consist of staterooms which admit of greater privacy. "Couchettes" can be had at still lower prices; and pillows and coverlets can be hired at the chief stations, for use in the compartments of the day coaches.

On many trains, meals, always good and always at reasonable prices, can be obtained on the dining-cars. The French custom of furnishing lunch baskets, with a substantial meal, to be obtained at the stations *en route*, either by telegraph or by request, for a few francs, has been interfered with by the War; it is to be hoped that it will again become almost universal.

Regular airplane lines are now in operation, the principal of which are these: Paris — London, with several departures daily in either direction; Paris — Brussels — Amsterdam, week days only; Toulouse — Barcelona — Rabat — Casablanca; Bordeaux — Montpellier — Nice; Paris — Strasbourg — Prague — Warsaw, daily; Paris — Lausanne, once a week; and on the arrival of transatlantic liners, Cherbourg — Paris, and Le Havre — Paris. The rates are reasonable, all things considered, and in some cases cheaper than corresponding rail tickets, as for the flight Paris — Warsaw which costs 800 francs. Full information may be obtained from the Office Français du Tourisme or from any of the local offices of Thomas Cook & Son or the American Express Company.

Many regular services in char-à-bancs and, usually, comfortable motor cars, have been organized, in many cases by the railway companies, and practically in every section of France. In the Alps and the Pyrenees these services obtain only during the summer months. The price per seat, for a half-day excursion, varies from 15 to 35 francs; for an all-day trip, from 40 to 65 francs.

For private travel, states the Office Français du Tourisme, "seven-passenger cars, of the latest models, can be hired without difficulty in every important centre. Five persons travelling together can make a trip of 1000 miles in 15 days for 5000 francs (about $475 at the present rate of franc exchange) which includes the hiring of the car, the chauffeur's expenses and the gasoline. If the automobile is hired for the purpose of making excursions in the district surrounding a city and for the same period of time (15 days), the cost would be 3000 francs including chauffeur and gasoline."

French money is reckoned in francs and centimes: 100 centimes = 1 franc = 18.6 cents in American currency or 9½ English pence.

APPROACHES TO FRANCE

Among the many avenues of approach to "la belle France," the vacation tourist will make his choice from the following:

I. By transatlantic liner:

(1) Via Cherbourg. By steamers of the Cunard, the United States, and the White Star lines.

(2) Via Le Havre. By steamers of the Compagnie Générale Transatlantique (the French line).

II. From England:

(1) Via Dover and Calais. This is the shortest and best direct

rail and water route London to Paris; likewise the dearest. Fares London to Paris, 1st class, 51/8; 2nd class, 36/11; 3rd class, 23/6; (193.75 French francs, 135.40, 86.35). Time on the Channel, 1 hr. 15 min.

(2) Via Dover and Boulogne, or (3) Via Folkestone and Boulogne. On the Channel 1 hr. 35 min. Fares are slightly less than by Route 1. These three routes will permit of stops in Amiens on the way to Paris.

(4) Via Newhaven and Dieppe. On the Channel, 2 hrs. 45 min. Fares 147.75 Fr. francs; 102.75; 67.50. This route will permit of stop in Rouen, if one be bound for Paris. By Routes 1, 2, 3, and 4 there are two departures each day.

(5) Via Southampton and Le Havre. Night passage on the Channel. Fares are same as by Route 3. If berth or stateroom be desired, it should be arranged for, weeks in advance. For certain advantages of this route, see Route 6.

(6) Via Southampton and Cherbourg. Mondays, Wednesdays, and Fridays, during the summer. (Steamers Cherbourg to Southampton, Tuesdays, Thursdays.) Fares 1st class, 37/10; 3rd class, 27/4. By taking this route, one may visit Winchester, Salisbury, and Stonehenge *en route* to Southampton, and from Cherbourg proceed at once to Coutances or Avranches (for Mont St. Michel).

(7) Via Southampton and St. Malo. Tuesdays, Thursdays, and Saturdays; also Fridays, the first half of September. (Steamer St. Malo to Southampton, Mondays, Wednesdays, and Fridays, with additional sailings, September 1–18.) Hour of departure depends on the tide. Fares, Southampton to St. Malo, 1st class, 41/11; 3rd class, 31/5. This route is almost entirely unknown to Americans, but is largely used by the English who may be seeking a holiday in Brittany, or in Brittany and Normandy. Its advantages to the American tourist who has been visiting Winchester and Salisbury or the southwest of England and who would "do" Normandy or Brittany are many.

(8) By airplane, London to Paris. Ten departures each day. Duration of passage, 2 hrs. 5 min. to 2 hrs. 30 min. Fare, 300 francs.

III. From Belgium:

(1) From Ostend via Bruges, Ghent, and Lille to Paris. This route will attract only those American tourists who will be satisfied with a day or two of the War Zone of Flanders with Ostend as a centre, and who wish to hurry on to Paris without pausing for Brussels or Antwerp. On leaving Lille, one may, if so inclined, change for Douai, and at Douai for Arras and Amiens, and thus be able to see from the former town some of the most interesting country on the Western Front, and in the latter one of the most interesting of French Cathedrals.

(2) From Brussels via Mons and Maubeuge to Paris. This is a

very direct route between the two capitals. The train service is to be commended.

IV. From Germany:

(1) From Cologne via Aix-la-Chapelle, Liège, and Maubeuge, and thence to Paris as in the last route mentioned above. This route will be taken by those who have gone to Germany for perhaps a week or less, and who wish to reach Paris without stopping in the Low Countries.

(2) From Frankfort or Mayence or Heidelberg or Carlsruhe to Strasbourg, and thence either by rail via Metz to Paris, or by airplane straight to the French capital. This route is especially attractive, as it permits of stops in Strasbourg and at Metz, from which latter town one may make side trips to St. Mihiel and to Verdun.

(3) From Coblenz via Trèves, Thionville, and Metz, to Paris. This route offers quite as many attractions as Route (2) above; but the vacation tourist is not likely to break his trip up or down the Rhine at Coblenz unless he has previously "done" the Rhine and is anxious to see the Roman remains at Treves. The trip is one well worth while. On reaching Metz, one may again stop, for the town itself, and for side trips to St. Mihiel and Verdun. See p. 146.

V. From Switzerland:

(1) From Geneva via Dijon to Paris; or (2) From Lausanne via Dijon to Paris; or (3) From Berne via Neufchâtel and Dijon to Paris.

(4) From Geneva, by the automobile service of the Route du Jura (if the journey be made between the first of July and the fifteenth of September) via Besançon to Belfort, and thence by rail via Troyes to Paris.

(5) From Lucerne and Basel to Strasbourg, and thence to Paris, as above. (See Route 2 under Approaches from Germany.)

VI. From Italy:

(1) From Aosta (reached by rail from Turin or Milan) by char-à-banc over the Great St. Bernard Pass to Martigny in Switzerland, in the Valley of the Upper Rhone, and thence by choice of three routes to Chamonix. From Chamonix one has the choice of half a dozen routes to Geneva; and from Geneva to Paris a further choice of routes, as above. Or from Chamonix the traveller may go by rail, or, if in the summer, by the Route des Alpes to Annecy or Aix-les-Bains or Chambéry, and thence almost straight west to Lyon. From Lyon it is three fourths of a day's ride to Paris or to Marseille.

(2) From Turin by rail via Chambéry, Aix-les-Bains, Bourg, and Dijon to Paris.

(3) From Genoa by rail over the Italian Riviera to Ventimiglia, and thence along the French Riviera to Mentone, Monte Carlo, Nice, or Cannes to Toulon and Marseille. The best trains at

present require about eight hours to cover the distance from Genoa to Nice, including a considerable stop for customs examination at Ventimiglia.

HOW TO SEE THE WAR ZONE

Made forever consecrate by the titanic struggle that marked the years 1914–1918, Northeastern France will attract in ever-increasing numbers travellers from other lands, interested in viewing the havoc and the devastation wrought by the World War, or in visiting the graves of the heroic dead. The tourist has the choice of several methods of seeing the battlefields:

(1) If he be a student of military strategy, or if he be inclined to "do" the War Zone of France and Belgium thoroughly, he will wisely purchase and study Muirhead's "Belgium and the Western Front, British and American" (London: The Macmillan Co.), and Garey, Ellis and Magoffin's "The American Guide Book to France and its Battlefields" (New York: The Macmillan Co.), and be governed by the suggestions therein. He will find that at many points he must have competent guidance, and that, for the most part, he will do well to make the motor car his means of locomotion, though there will be many times when he must needs go on foot.

(2) If he wishes to devote a week or thereabouts to the study of the battlefields, he will see more and with greater ease if he take one of the many automobile trips offered by companies in Paris, Brussels, Ostend and elsewhere. The tourist will do well to write for information to the American Express Co., to Thomas Cook & Son, and to the Franco-Belgique Tours Co. Ltd., all of Paris. The tours of all three companies will be found very comfortable, but correspondingly expensive. In duration they are from one to eight days. Special tours will also be arranged by any of these companies.

(3) If the tourist wishes to see the battlefields as one feature of many interesting things in a general European tour, or in a tour of one or several countries, he will do best to see the War Zone piecemeal.

Suppose he has reached the Continent via Dover and Ostend: he may take two days for the battlefields with Ostend as a centre (see pp. 114–117); he may then go on to the art-centres of Belgium (pp. 118–128); and from Brussels make a side trip to Louvain (see p. 128). He may thence proceed to Holland or Germany or Switzerland; but if to the latter he will do well to stop over two days in Metz and from there (or better, from Verdun) see via motor car the country about St. Mihiel and Verdun (see pp. 146, 147). If the tour be continued through Strasbourg to Switzerland or to Switzerland and Italy, and return be made to France, visits may be made to certain of the more interesting battlefields in one- or two- or three-day excursions, with Paris as a centre.

Those wishing to visit American graves in France will be able to learn at the Graves Registration Bureau of the American Army, 12 Rue Boissy d'Anglais, Paris, the exact location of the graves they are seeking.

The following Chapters in this volume give bits of description of what we consider the most essential points of interest on the Western Front in France: "From Calais and Boulogne to Paris," p. 143; "From Maubeuge to Paris," p. 145; "From Metz to Paris," p. 146; "From Basel to Paris," p. 147; and "From the Marne to the Aisne," p. 165. The reader will also find, under the description of the *Churches of St. Gervais* and of *The Madeleine* in Paris (pp. 150, 151), reference to the havoc wrought by the great 70-mile gun of the Germans that dropped 231 shots on the French capital.

FROM CHERBOURG TO PARIS

Cherbourg, well known as one of the chief naval stations of France, and in recent years one of the most popular ports of entry to the country, is 230 miles from Paris. The *Naval Harbor*, entirely hewn out of the solid rock, consists of three great basins, and can accommodate at least forty ships of the line. The fortifications also are on the grandest scale.

The tourist, on leaving Cherbourg, has choice of three plans: (1) He may hurry on to Paris, as many do, by rail, in 6½ hrs., or if he is too hurried for railway travel, he may proceed by airplane in 2½ hrs.

(2) He may stop for a half day each in Bayeux and in Caen on the direct route to Paris.

BAYEUX (63 miles from Cherbourg) is well worthy a visit even by the hurried tourist, for its striking Gothic *Cathedral* of the 12th-15th centuries, which has certain features of early-Gothic as beautiful as any in France, and its *Musée* in which is preserved the famous *Bayeux Tapestry.*

Caen (82 miles from Cherbourg and 148 from Paris) like Rouen is noted for its numerous specimens of mediæval architecture. Preëminent among these are the *Church of St. Stephen*, or *l'Abbaye aux Hommes*, erected by William the Conqueror as his burial-place; *l'Abbaye aux Dames*, founded by Matilda, the Conqueror's queen; and *St. Pierre*, the spire of which (242 feet high) is one of the most beautiful in Normandy. There are also many old houses with quaint ornamented fronts of the 15th and 16th centuries.

(3) If not too hurried, the tourist may reach the French capital in the most delightful of roundabout ways by first going straight south to Coutances (57 miles). **COUTANCES** is picturesquely situated, and contains one of the smaller but one of the more beautiful of the Gothic Cathedrals. The night may be spent in **Avranches** (28 miles south of Coutances), one of the oldest towns

in Normandy, also picturesquely situated, from which one may view the "exquisite and justly famed view of the *Bay of St. Michel*" with the island of **MONT ST. MICHEL** in the middle distance. When the tide is on the ebb, it is a rare experience to drive in a two-wheeled cart over the sands to that most unique of islands, rising as one approaches it, like a page from the Arabian Nights. Return can be made by cart to Avranches, or by tram to *Pontorson* (7 miles) and train to Avranches; or if one is travelling "light," he will have brought his luggage with him, and can proceed from Pontorson by train to **ST. MALO.** Even if he be bent on hurrying on to Paris, he will go on to St. Malo, for he will find from that town much better train service to the French capital; and he will find, moreover, in St. Malo a town that in picturesqueness is second only to Mont St. Michel of all the towns of Northern France. For Mont St. Michel and St. Malo, see pp. 168, 167. From St. Malo it is 283 miles to Paris.

FROM LE HAVRE AND DIEPPE TO PARIS

Le Havre is a large commercial town, and, after Marseille, the most important seaport in France. It is situated at the mouth of the Seine, with little to attract the tourist. To Paris it is 142 miles, in 3½ – 7 hrs. by rail through a beautiful country; or, on arrival of a transatlantic liner, 2 hrs. by air. To Rouen it is 54 miles.

Dieppe, a popular bathing-place on the English Channel, is 38 miles due north of Rouen and 125 from Paris. Its most distinctive feature is an old *Castle* (1433) commanding an extensive prospect. The *Church of St. Jacques* (14th and 15th centuries) is the only other building worthy of note.

The lines from Le Havre and Dieppe converge at *Malaunay*, whence it is 5½ miles to Rouen.

ROUEN is, next to Paris, the most interesting city in France, and should on no account be missed, for this ancient capital of Normandy is richer in mediæval architecture than any other French city.

The *Cathedral* was mainly built in the 13th century, but the central portal of the west front, with its profusion of decoration, belongs to the early part of the 16th. The northern tower is of the 13th; the southern, or *la tour de Beurre* (so called because built with the proceeds of indulgences to eat butter in Lent), was added between 1485 and 1507. The central spire (465 feet high) is a vile piece of 19th-century ironwork. It was raised in place of one destroyed by lightning in 1822, and it is a pity that the material used insures it against a similar fate. The interior of the church is 440 feet long and 90 high, with three beautiful rose windows in the nave and transepts, and more than a hundred other windows, nearly all retaining the old glass. In the chapels

are the tombs of Rollo of Normandy (the Scandinavian Rolf) and his son William Long-Sword, an ancient effigy of Richard Cœur-de-Lion (his "lion heart" is buried beneath this), the monument of Cardinal d'Amboise and that of Louis de Brézé, erected by his "*fidissima conjux*," Diane de Poitiers, etc.

The *Church of St. Ouen* may be called a second cathedral, grander and more beautiful than the first. The central tower (268 feet high), completed in the 15th century, is remarkable for its grace and elegance. The church was founded in 1318, and the choir and transepts completed by 1339; but the nave was not finished until the 15th century. The western towers have been recently added. The interior (453 feet in length, 106 in height) is striking for its light and airy effect, due partly to its height and partly to the many windows, which "seem to have absorbed all the solid wall." These (135 in all) are filled with stained glass. Cf. the Sainte Chapelle, p. 150.

St. Maclou is a remarkable example of the florid style of the 15th century. The carved wooden doors are ascribed to Jean Goujon. Other interesting churches are *St. Godard* (16th century), *St. Vincent* (same date), *St. Laurent* (15th and 16th centuries), now used as a storehouse, etc.

The *Hôtel de Ville* contains the municipal library of more than 150,000 volumes, 500 incunabula and 400 MSS. In front of the building is an equestrian statue of Napoleon I, cast from cannon taken at Austerlitz. In the rear is a pretty public garden, which is one of the good points of view for St. Ouen. The *Museum of Painting* is a good collection, and the *Museum of Antiquities* is especially rich in mediæval works of art and *vertu*. Here may be seen the "mark" of William the Conqueror (he could not write), and the autographs of Henry I, Richard Cœur-de-Lion, and others. The *Palais de Justice* is a fine example of late florid Gothic. The great hall on the left of the courtyard was built in 1493 as an exchange for merchants; and the elegant *salle des Assises*, with a carved oaken roof, was used for the sessions of the parliament of Normandy. *La Rue de la Grosse Horloge*, one of the most picturesque streets in the city, takes its name from the old clock gate-house spanning it, and surmounted by a belfry (1389). In the *Place de la Pucelle* is a poor statue of Joan of Arc, who was burned in the *Place du Vieux-Marché* near by. The *Hôtel de Bourgthéroulde*, in the same square, was built in the latter part of the 15th century; the bas-reliefs in the court and the decorations of the tower are worth inspecting. There are many curious old houses in other parts of the city.

From *Mont Ste. Catherine* (half an hour's walk), there is a fine panoramic view of the city and the suburbs; and a more extensive one from the hill on which stands **BONSECOURS,** 2 miles to the east of Rouen, and reached by tram from the Quai de Paris near the *Pont Corneille*. You will not care for the exterior of the pil-

grimage *Church of Notre Dame de Bonsecours*, but you will be fascinated with its gorgeous interior.

A little way below the Church stands one of the most effective of the many scores of statues raised throughout France to the memory of Joan of Arc. It is fittingly framed in the central of three graceful pavilions.

From Rouen it is 87 miles to Paris, the railway following the valley of the Seine, though avoiding the great loops made by the river.

FROM CALAIS AND BOULOGNE TO PARIS

Calais is located on the Strait of Dover, but 21 miles from the English coast, and is 185 miles from Paris. It is on the shortest (and dearest) of the rail routes between London and Paris, and through its harbor pass annually a third of a million travellers. Its principal building, the *Hôtel de Ville*, was much damaged by bombs the last year of the War.

Boulogne-sur-Mer, or more simply, **Boulogne** (158 miles from Paris), is an all-around seaport, the fourth in importance in France, being excelled only by Marseille, Le Havre, and Bordeaux. It is almost as popular as Calais as a port of departure for England, vessels running to both Folkestone and Dover. It was from Boulogne that the Romans in A.D. 43 set sail for the conquest of Britain. During the Great War Boulogne was heavily bombarded from the air.

If one's French tour is not to include any of the principal walled towns of France, such as Carcassonne, Aigues-Mortes, Avignon or Guérande, he will do well in proceeding to Paris, to change cars at *Etaples* (17 miles from Boulogne) for a short visit to Montreuil-sur-Mer (5 miles), on the railway to Arras. **MONTREUIL-SUR-MER** in centuries long past stood by the sea, as its name implies. It is a delightful old-world town with mediæval walls. Here a halt was made in Sterne's "A Sentimental Journey." There is a church, worth while, dating from the 12th century; and a mile away at **Neuville-sous-Montreuil** is a one-time *Carthusian Monastery* (now a sanitarium) the buildings of which have been patterned after those of the Grande Chartreuse near Grenoble.

On leaving Montreuil-sur-Mer one has the choice of returning to Etaples and proceeding directly to Amiens (59 miles), or one may go on to Arras (56 miles), and thence to Amiens (38½ miles).

ARRAS before the War was a city of nearly 30,000 inhabitants, and of no little importance. Its *Grand Place* and its *Petite Place* were both surrounded with rows of houses of the 17th century, uniformly built, with arcaded façades below and quaint gabled roofs above. Its *Hôtel de Ville* was one of the most beautiful in Northern France, having fine Gothic and Renaissance façades. Its graceful *Belfry*, terminating in a crown, rose to a height of

245 ft. In its *Musée* were housed a gallery of paintings and an archæological collection. Its *Cathedral of St. Vaast*, adjoining the *Jardin St. Vaast*, contained some interesting pictures. Next to Rheims, perhaps, of the major towns of Northern France, Arras has suffered most. Its Petite Place and its Grand Place have been much marred, many of their houses shattered. The Hôtel de Ville, the Belfry, and the Musée are heaps of ruins. The Cathedral is but a wreck, and ruin is writ in large letters everywhere about. For fifteen days in September, 1914, the Germans held the town, the Crown Prince making the *Hôtel de l'Univers* his billet. Upon its reoccupation by the French, Arras became the centre of some of the severest fighting of the War. Beneath the Grand Place and other parts of the town were huge cellars which had formerly been quarries. To these the Arrageois retired, and here they lived throughout the War in an underground city with quarters for 40,000 lighted by electricity. The fighting about Arras proved costly for the Germans, for beside the thousands of casualties in killed and wounded, they lost to the Allies in the first battle of Arras 13,000 prisoners and 200 guns, and in the final battle 16,000 prisoners and 220 guns.

From Arras one may make a circular trip to Vimy Ridge, Lens and Douai: he may do it by motor car or char-à-banc in comparative comfort. But if he would really learn of the terribleness of war, let him make the trip on foot. He will see "trees killed by poisonous gases, ground torn up by fiendish shells, villages practically buried under heaps of ashes and dust; twisted heaps of barbed wire and lines of trenches without end." Such is the **LABYRINTH,** three miles north of Arras, taken by the French in 1915, possibly the most elaborate system of trenches on the whole Western Front. And two miles farther rises **VIMY RIDGE,** from which one gets his finest view of the long battlefield. On the east slope of the Ridge are other extensive trenches. Two monuments have been raised on top of the Ridge to the Canadian soldiers who fell here, and not far away is one to the German soldiers.

After five more miles you will come to **Lens,** to Lens once the chief coal-mining town of France, to Lens of the pathetic inscription, "Lens Veut Renaitre" (Lens wishes to live once more), where you will see ruin incarnate once again. But you will also see that unbelievable progress has been made toward restoring the coal-mines which, it was feared, had been completely ruined by the invaders. And so you will come to **Douai,** the city that has given its name to the Catholic translation of the Bible into English, a city also scarred by the War, and thence back to Arras. If you should wish only to walk as far as to Lens, and such a tramp with inspection *en route* of the battlefield makes a full enough day, you can take train to Douai, and train thence to Arras. But four other French battlefields of the Great War — those of Rheims, of Verdun, of St. Mihiel and of the Argonne-Meuse — are likely to

prove as interesting as the scenes you have looked upon from Arras to Lens.

AMIENS is chiefly noted for its *Cathedral*, one of the largest and noblest in Europe. It was begun in 1220, but the nave and transepts were not completed until the 14th century, when the chapels of the nave were added. The central spire (360 feet high) dates from 1529. The height of the nave within is 141 feet, and the effect of the interior with its three superb rose windows, filled, like the other windows, with rich stained glass, is almost unrivalled. In the *Hôtel de Ville* (1600) the "Peace of Amiens" was signed in 1802. The *Musée de Picardie* contains Collections of Antiquities, Sculptures, and Paintings. During the various bombardments of the War the Cathedral suffered but little, but the Musée was greatly damaged.

Amiens was held by the Germans for a few days early in the War, to be reoccupied by the French. Later it became an objective of the great German thrust of March 21, 1918, which was stayed but nine miles to the east, at **Villers-Bretonneux.** This town was almost destroyed, but has been to a great extent rebuilt. The so-called Battle of Amiens, to the east of Villers-Bretonneux, August 8, 1918, as part of Foch's great offensive, was of such moment to the Allies in the results obtained, as to rank among the decisive battles of history.

From Amiens to Paris it is 81 miles via Creil, or via Beauvais, 92 miles. Beauvais is often most easily visited by excursion from the capital, and is, therefore, discussed in the Chapter, "Excursions from Paris."

FROM MAUBEUGE TO PARIS

The lines from Brussels to Paris and from Aix-la-Chapelle across Belgium to Paris converge near Maubeuge (146 miles from Paris, 4¼–7 hrs.). For description of the two routes through Belgium, see pp. 130–133.

Maubeuge need not detain the tourist, though he will be pleased to recall that this city held out longest against the Germans of all the cities of Northern France.

St. Quentin (47 miles) although it featured largely in the War, will not demand a stop, though its beautiful Gothic *Hôtel de Ville* is still intact, and though its equally beautiful *Church of St. Quentin*, which was partly demolished during the War, has been in part restored. Beyond St. Quentin the country has been terribly devastated. Nor will **Noyon** (75 miles) demand a stop, as it once might have done, for visit to its beautiful *Cathedral* which now lies in ruins, together with most of the town. But *Chantilly* (121 miles) would demand a halt, but for the fact that it is so near to Paris (25 miles) that it is usually better to visit the place by excursion from the French capital. See p. 163.

FROM METZ TO PARIS

Metz is on the main line from Brussels and Luxemburg to Basel, and is discussed in our Chapter on that route. See p. 195. From Metz to Paris there are four routes, the shortest (216 miles) via Verdun and Châlons being the most interesting. From Metz it is 42 miles to Verdun, before the War, a city of less than 22,000, situated on the Meuse.

In the great panoramic picture in the Panthéon de la Guerre in Paris, the name of **VERDUN** appears in letters of gold; and well it may; for the resistance of this town during the darkest days of the Great War meant the steadying of the morale of the French armies and of France, and the ultimate successful issue of the War.

After the cession of Alsace and Lorraine to Germany on the conclusion of the Franco-Prussian War in 1871, Verdun had become the most important of the outposts of France. Surrounding the town is a group of irregularly arranged Forts, made as strong as possible; but the chief defence of the place was the *Citadel* built by the great engineer Vauban in 1670–82. It is virtually an extensive subterranean town, large enough to protect fully 20,000 troops, besides those civilians that remained. "Every modern convenience, including a café, chapel, store, and theatre, can be found in this series of deep underground vaults." In the town above ground there is but *one building* standing that was unharmed by the many bombardments. The *Cathedral* is not devoid of interest; the *Bishop's Palace* has been made over into a *Musée* with an interesting collection. One should visit with a good guide the *Fort de Tavannes*, never taken by the Germans; the *Laufee* and *Chenois Forests;* the *Fort de Vaux*, with a story of defence as immortal as that of Marathon; the *Fort de Souville*, especially for its fine view of Verdun and the surrounding country; beyond the Forests of Fumin and Chapitre, the heap of ruins that once was *Vaux;* the site of the one-time *Fort de Douaumont*, only captured by the Germans after they had reduced it to chaos by dropping upon it 100,000 shells; near by, the so-called *Bayonet Trench;* and the hamlet of *Douaumont*, where the French have erected a memorial Ossuary Chapel, to commemorate their soldier dead. But everywhere for miles around are graves — a million of them, the sons of the invader sleeping almost side by side with the loyal poilus. 'Tis the Holy Land of France.

Verdun is the best centre for visiting **ST. MIHIEL** (24 miles), for almost four years the apex of the famous German salient of St. Mihiel and a constant menace to Verdun. The trip should be made by motor car, and with a competent guide. The scene is of interest as the first pronounced success of American arms in their capture of the salient September 12, 1918, under General Pershing.

From St. Mihiel one will drive through the *Forest of Apremont* to **Montsec,** a commanding height whence the best view may be had of the battlefields; and on to **Vigneulles** where American troops striking north met those advancing to the south, thus putting an end to the German salient and trapping many thousands of German soldiers; and to **Thiaucourt,** almost destroyed by the Germans after their retreat, where there is a *Cemetery* containing the graves of the American soldiers who fell in the Battle of St. Mihiel.

From Verdun, too, visit may be made by motor car to the **BATTLEFIELD OF THE ARGONNE-MEUSE** drive, the greatest of all the operations in the Great War. You should, *en route*, drive by *Dead Man's Hill*, so fiercely fought over in the battles about Verdun; and you will visit **Montfaucon,** a height that for a while was the headquarters of the German Crown Prince, and whence you will get your best view of the field of battle; you will visit **Cunel** and the woods in the neighborhood; and **Romagne** where is the largest *American Cemetery* in France, at one time containing 23,000 graves of our soldier boys. To the American there is no more thrilling sight in France. And you will wander, perhaps, for a while through the *Argonne Forest*, that once-forested ridge between the Aire and the Aisne rivers, some 26 miles long by 6 or more wide; and, if properly guided, you will marvel as you have not elsewhere at the ingenuity of man, and the courage that enabled our troops to win this 47-day battle, foot after foot, mile after mile.

From **Châlons-sur-Marne** (136 miles from Metz), with a beautiful Gothic *Cathedral* of the 13th century and the still more interesting *Church of Notre Dame*, and **Epernay** (153 miles), one of the chief centres of the Champagne trade, branch lines lead in a few miles to Rheims. Château-Thierry (182 miles) is so near Paris, as is Meaux (213 miles), that both towns may best be visited by excursion from that city. See p. 165.

FROM BASEL TO PARIS

The distance from Basel to Paris via Belfort is 326 miles. For Belfort, see p. 195.

From *Langres-Marne* (91 miles from Belfort) a rack-and-pinion railway leads in one mile to **LANGRES,** a city of 10,000 inhabitants, set on a plateau, whose northern end is 1550 ft. above the sea. The town which in situation reminds one of Laon, is an irregular oblong, surrounded by Ramparts of the 19th century that replace the mediæval Walls, of which the *Tour de Navarre* and some other towers still remain. Near the centre of the town is the *Cathedral of St. Mammès*, a beautiful 12th-century structure in the Transitional style, with imposing interior and a classic façade, rebuilt in the 18th century. In the *Church of St. Didier* is the

Musée with numerous Gallo-Roman antiquities and other collections.

Chaumont (113 miles) was the headquarters of General Pershing for many months, after America entered the Great War.

TROYES (171 miles from Belfort and 104 from Paris) is the best place on the route at which one may break his journey; and it would be regrettable not to do so, for Troyes possesses so much of charm. The city, with its 55,000 inhabitants, lies by the Seine, which here divides into several branches. It is a city of crooked and narrow streets, together with fine boulevards and parks, and several most interesting churches. The *Cathedral of St. Pierre* is in many styles, dating from the 13th–16th centuries, with fine Stained Glass Windows of the 13th and 16th centuries. Near by is the *Public Library and Museum*, with collections of archæology, sculptures, and paintings. And there are the 16th-century Gothic *Churches of St. Nicholas* and *St. Pantaléon;* the *Church of St. Jean* of the 14th–16th centuries, with some rare Stained Glass of 1530; the *Church of St. Remi* of about the same date with striking *Tower* (210 ft.); and the *Church of Ste. Madeleine* of the 12th and 16th centuries, with a rare *Rood Screen*, "looking almost as if it were hung between two pillars, with ornamentation of extraordinary richness and delicacy."

FROM GENEVA TO PARIS

From Geneva to Paris it is 388 miles (express trains in 10–14 hrs.) via Macon and Dijon. Unless one is hurried, it is well to break one's journey at **DIJON,** formerly the capital of Burgundy, and now the centre of trade for the wines of Upper Burgundy, a picturesquely located city of 80,000 inhabitants. In the very centre of the town is the huge *Palais des Etats*, now known as the *Hôtel de Ville*, with the *Post Office* at the west end, and in the other the *Musée*, grouped about a large court. The Musée contains the finest collection of pictures in France, outside of Paris, and a valuable collection of works of mediæval art, including the magnificent tombs of Philippe le Hardi and Jean-sans-Peur. The *Cathedral of St. Bénigne*, dating from 1280–1287, is unusual in its combination of the Gothic and the Romano-Byzantine styles; but is excelled in interest by the *Church of Notre Dame*, a fine fragment of pure Gothic, recently restored, and pronounced by Viollet-le-Duc as "the masterpiece of the Burgundian school of the 13th century." There are several churches in Dijon now used as stables, storehouses, etc.; as *St. Philibert* (12th century), *St. Anne*, etc. In the *Place du Trente-Octobre* stands the striking *Monument du Trente-Octobre* crowned by a splendid statue of Resistance in white marble.

At **Sens,** within 70 miles of Paris, picturesquely situated on the Yonne, is the interesting *Cathedral of St. Etienne*, with rather

severe though imposing western façade and with splendid rose windows in the transepts. The *Treasury* contains many valuable relics.

PARIS

Getting About

PARIS, like London, cannot be described in the limits of a book like this. A mere catalogue of its attractions would fill all the pages. Neither is it to be seen in a day, or even in a week, except very hurriedly. If possible, ten days or a fortnight should be spent here, and to make the best use of the time a local guidebook is necessary. The best are *Baedeker's* (c. $2.50) or *Muirhead's* (14*s.* net); and of the cheaper ones the Illustrated Guide to Paris of Ward, Lock & Co. (5*s.*) will be found by many as the most satisfactory.

Some of the suggestions that we have given to the tourist in London will be equally applicable, *mutatis mutandis*, to Paris. For getting a general idea of the city there is no better way than to ride through it in various directions on an omnibus; from the Madeleine through the Boulevards to the Place de la Bastille, and on other routes that will complete the circuit of those magnificent avenues; and in like manner through and across the city by the Rue de Rivoli, the Boulevards Sebastopol and St. Michel, and other leading streets. One should also take a few long walks from the Place du Carrousel through the Gardens of the Tuileries, the Place de la Concorde, and the Champs Elysées to the Arc de Triomphe de l'Etoile; along the quays on the banks of the Seine, "threading the bridges" at his fancy, etc. He should also ascend the Tour de St. Jacques, the tower of Notre Dame, the "Column of July" in the Place de la Bastille, the dome of the Panthéon, the Arc de Triomphe, and the Trocadéro or the great Eiffel Tower, for the varied views of the city that they afford.

Cabs and taxis are so reasonable in Paris that the tourist will do well to patronize one or the other freely. If there be as many as four in a party, the expense of cabs or taxis when divided often becomes so small as to be almost negligible. If either is to be engaged for any length of time, make arrangements for hire by the hour. The system of underground railways — the *Metro*, as the French call it — is so complete that one soon finds getting about Paris easier than getting around in almost any other world-capital.

If one's time be limited, a good way to get one's orientation of Paris is to take one of the sight-seeing char-à-bancs of the American Express Company or of Thomas Cook & Son. They leave from the respective offices of these firms mornings and afternoons, with different programs for certain days of the week.

Churches

The *Cathedral of Notre Dame* was begun in 1163, and the choir was completed in 1185, but the greater part of the church was built in the 13th century. It has suffered much from alterations and mutilations, but since 1845 it has been completely and admirably restored. The west front is magnificent, and the portal of the south transept rivals it for rich and elaborate decoration. The apse with its flying buttresses and the light and graceful central spire are also marked features of the exterior. The stained glass is all modern, with the exception of the beautiful rose windows. The wall enclosing the choir has some remarkable sculpture dating from the 14th century, and the chapels contain many elegant monuments. Among the relics in the *Treasury* the most recent is the robe of Archbishop Darboy, pierced by bullets and stained with blood. Here also may be seen a silver statue of the Virgin presented by Charles X, and silver busts of St. Denis and St. Louis, etc. And here are the robes worn by Pope Pius VII at the coronation of Napoleon I and the robes worn by that emperor. Interesting is the series of small portraits of the Popes, almost complete. One should not leave the Cathedral without first climbing the *North Tower* (gratuity) both for the splended view of Paris and the Seine that it affords, and for an inspection of the *Grotesques* (Chimères) that are of unique ugliness.

Two blocks to the west of Notre Dame stands the *Sainte Chapelle*, in the south court of the Palais de Justice (fortunately not burned with that edifice in 1871), the most beautiful example of Gothic in all Paris. It was built in the 13th century by St. Louis as a worthy receptacle for the sacred relics (the Crown of Thorns and a Piece of the True Cross) which the king had brought back from the Crusades, and which have been removed to Notre Dame. The building has been very carefully restored. There are two chapels: the Lower, a beautiful room, highly decorated, to which visitors accord but slight attention; and the Upper Chapel, a view of which is worth a trip across the Atlantic. The room is 115 ft. in length, by 36 ft. wide, and 66 ft. high. The large Windows on the sides and east end, mostly of rich old Stained Glass, are separated only by narrow buttresses, and produce on the visitor, as he enters by a dark winding stairway, an almost magical effect. The large rose window at the west end is the "friendliest" of all rose windows, in that its warm colors are so much nearer the spectator than are the roses of the great Cathedrals.

About as far to the northeast of Notre Dame as the Sainte Chapelle stands to the west, is *St. Gervais*, already before the War among the churches of note of Paris, but made forever memorable by the falling of a shot from one of the seventy-mile guns of the

Germans on Good Friday, 1918. The shot fell during a service in the church, killing seventy-two persons, among whom was one American. It is of especial interest to note the skilful way in which the church and, more particularly, the ceiling have been restored.

St. Germain l'Auxerrois, near the Louvre, though founded much earlier, belongs in its present form to the latter part of the 15th century. It is chiefly remarkable for its frescoed portal, sculptured decorations, and carved woodwork, and is historic in that from its bell-tower on the right of the transept was given the signal for the massacre of St. Bartholomew (Aug. 24, 1572). In the *Tower* adjoining the church is a peal of bells that plays at 11 A.M. and 4 P.M.

St. Eustache, near the Halles Centrales, is a Gothic church with a Grecian west front, and with an interior that is grand and imposing. The frescoes in the chapels and the high altar with its sculptures are to be noted. The obsequies of Mirabeau were celebrated here in 1791, and the Feast of Reason in 1793.

St. Roch, in the Rue St. Honoré (1653–1740), is of no architectural interest, but contains many paintings and monuments; and it is famous for its music. On the steps in front Bonaparte stationed the cannon with which he dispersed the Royalist mob, October 3, 1795.

The *Madeleine* (1777–1842) is the most magnificent of the modern churches. The exterior, with its Corinthian portico and the sculptured pediment above, and the interior, sumptuously decorated with colored marbles, gilding, statuary, and painting, are equally admirable. The bronze doors illustrate the Ten Commandments.

Visitors will be interested in noting that the *statue of St. Luke*, on the exterior of the north end of the Madeleine, is now headless because a piece of stone in the pavement below, hit by a shot from the seventy-mile gun of the Germans, flew up and knocked off St. Luke's head. The French have commemorated the event with an inscription below the statue, that thus enters the restricted group of headless statues, of which, hitherto, St. Denis on the façade of Notre Dame has been the leading representative in Paris.

Holy Trinity, the American Episcopal Church, Avenue d'Alma, is a handsome modern building, with an elaborate interior. It has been recently made the Pro-Cathedral for Europe.

The *Russian Church* on the Rue Daru not far from the great Arc de Triomphe, is of interest not only for its Byzantine architecture and the great numbers of mosaics that almost entirely encase its walls, but also for its surprisingly beautiful antiphonal service at eleven o'clock each Sunday morning. No lover of beautiful music should fail to attend this service.

On the *Church of the Sacre-Cœur* on Montmartre, reached by a funicular railway, it is said that already $5,000,000 have been

expended — not always to the best purpose. Other millions and other years will be required to complete this ambitious structure with its tall campanile and Byzantine domes. In the crypt is a striking statue of the Archbishop of Paris presenting to Deity a model of the church. It is said that this statue has never been photographed.

The *Panthéon*, or *Church of Ste. Geneviève*, on the south side of the river, was built in 1764–1790 to replace the ancient church of the same saint, but in 1792 was converted into a "Pantheon" or "Temple of Fame." In 1822 it became a church again, in 1831 a Pantheon once more, in 1853 for the third time a church, and in 1885 (when Victor Hugo was buried in it) for the third time a Pantheon. The inscription put upon the frieze in front in 1792, *Aux grands hommes la patrie reconnaissante*, erased in 1822, was restored in 1830, and has been allowed to remain since then. The fine statuary above it represents France distributing garlands to her sons. The building is in the form of a Greek cross, and of truly imposing dimensions, 276 feet wide by 370 long, and with a dome 76 ft. in diameter that rises to a height of 272 ft. The interior has been decorated with many paintings illustrative of the history of France and of Paris; the most striking, perhaps, being "The Martyrdom of St. Denis" by Galland; the most gorgeous, "The Coronation of Charlemagne" by Levy; and the most loved, "Ste. Geneviève Looking Over Paris" by Puvis de Chavannes. In the North Transept is a bronze statue of Vercingetorix. In the Crypt are the tombs of Mirabeau, Marat, Voltaire, and Rousseau; of Victor Hugo and President Carnot.

Back of the Panthéon stands the *Church of St. Etienne du Mont*, in a combination of the Gothic and Renaissance styles, and in its interior with its interesting *Stained Glass*, its 24 slender columns supporting the lofty vaulting, and its magnificently carved *Jubé* or *Rood-loft* separating Choir and Nave, one of the most beautiful churches in Paris. In a chapel on the right is the shrine of St. Geneviève, the patron saint of Paris. In the *Galerie du Charnier* behind the apse is some exceptionally fine *Stained Glass* of the 16th century.

Other churches of note are *St. Germain-des-Prés*, *Notre Dame de Lorette*, *St. Vincent de Paul*, *St. Sulpice*, *St. Merri*, *St. Augustin*, *La Sorbonne*, *Le Val-de-Grace*, *La Trinité*, *St. Clotilde* (the most beautiful *modern* Gothic church in Paris), and the *Chapelle Expiatoire*.

Palaces and Museums

Foremost in interest of all the buildings of Paris is the *Palace* or *Château* and *Museum* of the *Louvre*, remarkable for its vast extent and for the magnificence of its architecture, but far more for the priceless art treasures that it holds. For the collection of paint-

ings, of sculptures, and of other forms of art is the largest in the world. Descriptive catalogues of the various collections are sold in the building, but the lists of the more important objects in *Muirhead* (filling many pages) or other local guidebooks will suffice for the ordinary visitor. The objects in many of the rooms have been entirely rearranged since the War, and such rearrangement is still going on. In the beautiful Galerie d'Apollon are the Crown Jewels.

The *Palais Royal* near the Louvre was built in 1629–1634 for Cardinal Richelieu, altered by Louis XIV, and enlarged by Philippe-Egalité. The north end contains the offices of the Ministry of the Colonies. The galleries around the great courtyard are devoted to shops, cafés, and restaurants, and the garden is a favorite resort of nursemaids and children.

South of the Champs Elysées on the Avenue Alexandre III leading to the Pont Alexandre III are two beautiful palaces (erected for the Exposition of 1900) — the *Grand Palais*, which is used for Annual Expositions, and the *Petit Palais* with various collections of art.

In the *Palais du Trocadéro* (built for the Exhibition of 1878) are housed three noteworthy *museums* — those of *Comparative Sculpture* of *Cambodian Antiquities* and of *Ethnography*. The first of these is of surpassing interest, expecially along the line of architectural sculpture, and can be compared only with the Albertinum in Dresden. The Ethnographical Museum, though crowded, is well worth a visit. The view from the terrace overlooking the *Parc du Trocadéro*, the *Seine*, and the *Champ de Mars* is unlike anything else in Europe.

The *Conservatoire des Arts et Métiers*, Rue St. Martin, contains a large collection of machinery, scientific apparatus, industrial models, agricultural implements, etc., etc. The building occupies the site of the Benedictine Abbey of St. Martin (founded in 1060), and the ancient *chapel* is used for the exhibition of machinery, including some specimens of antiquarian interest. The *refectory* has been fitted up for the library of 25,000 volumes.

The *Hôtel des Invalides* built by Louis XIV in 1671–1674, restored and enlarged by Napoleon I and Napoleon III, was intended to furnish a home for 5000 maimed and superannuated soldiers, but only a few hundred now live here. The old *Church*, hung with battle flags, and the *Dome* under which is the tomb of Napoleon, are open to the public. The latter portion of the edifice is in the classical style, and rivals the Madeleine in its faultless elegance. The massive sarcophagus with the marble statues standing sentinel about it, the superb high altar flooded with golden light from the painted windows, and the lofty dome springing upward from the stately columns that support it, are all, in themselves and in their combined effect, as remarkable for artistic perfection as for the expense that has been lavished upon them.

The *Museum of Artillery*, in the west wing of the Hôtel des Invalides, is a very complete collection of arms and weapons, ancient and modern, admirably arranged in chronological order. Many of the articles are of great interest as historical relics. In recent years many more have been added that figured in the recent World War, chief among which is the *Railway Car* in which was signed the Armistice of November 11, 1918.

Begun almost with the beginning of the World War and finished within two years after the Armistice, on which wrought steadily no fewer than 19 artists, the *Panthéon de la Guerre* commemorates the peoples of the chief Allied and Associated Nations who fought for the world's liberties in the titanic struggle of 1914–1918. It is to be found on the south side of the Seine, midway between the Gare des Invalides and the Eiffel Tower, and consists of a large circular canvas many feet high. In the foreground of the canvas are groups of different nationalities, hundreds, even thousands, in civil and military garb, many of them recognizable by the traveller. In the background is a panoramic picture of Northeastern France, towns and cities that figured in the War being labelled with their names, not too obtrusively, the name of Verdun being in letters of gold. The great picture is necessarily uneven in its artistic quality, yet is surprisingly a unit in its conception and execution. In an anteroom are some hundreds of separate portraits, none of them of especial worth, of those of the Allies who contributed to the successful issue of the War.

The *Palais du Luxembourg*, built 1615–1620, and enlarged in 1804, has been palace, prison, and senate-house by turns. The gallery of sculpture and painting, rich in masterpieces of contemporaneous French art, has been transferred to a new building adjoining the palace. At the back of the garden, where his statue now stands, Marshal Ney was shot.

One of the most important collections in Paris is that of the *Musée de Cluny*, which is rich in Roman and mediæval antiquities. The Hôtel de Cluny was built in the 15th century by the Abbots of Cluny, and the Gothic decorations of the exterior are very elegant. The Chapel is also remarkable for its beauty. Within the grounds are the remains of the *Palais des Thermes*, a portion of the baths connected with the old Roman palace of the governor of Gaul, probably built in the latter part of the 6th century. The vaulted hall of the *frigidarium* is nearly complete, and is 60 feet long, 36 wide, and 55 high.

Since the Armistice the many pieces of the sculptor Rodin that had been placed in various galleries in Paris, have been brought together to form the *Musée Rodin*.

Of interest also are the *Palais de l'Institut*, formerly the College Mazarin, but ceded in 1795 to the French Academy and the four other learned societies that make up the *Institut de France;* the *Chambre des Députés*, formerly the Palais Bourbon; the palace of

the *Tribunal of Commerce*, one of the most elegant of the new public buildings; the *Elysée Napoléon*, a favorite residence of the first Napoleon, and the place where he signed his final abdication; and the *Musée Carnavalet* or *Musée Historique de la Ville*, with a very remarkable collection of objects illustrating the history of Paris.

Other Public Buildings

The *Grand Opera House* is the finest building of its class in the world. The busts and other sculptures about it form a complete historical gallery of lyric art, and the site is admirably adapted for the artistic and architectural display. The interior is fitted and furnished in the most sumptuous style.

The *Bourse*, or Exchange, is a spacious building surrounded by a Corinthian colonnade, with a handsome hall for 'change purposes. From the gallery above, free to visitors, one can survey the financial Babel below. The busy hours are from 12 to 3.

The *Bibliothèque Nationale* on the Rue Richelieu is doubtless the greatest library in the world, with over 3,000,000 volumes, many thousands of maps and MSS., 2,500,000 engravings; over 400,000 coins and medals, and a great number of antiques.

The great market of the *Halles Centrales* should be visited (in the morning, at 8 or 9 o'clock, if possible), and the *Halle au Blé*, or Corn market, and the *Halle aux Vins*, the vast bonded warehouse for wines (on the other side of the Seine, near the Jardin des Plantes) are also well worth seeing. (The flower-markets held near the Madeleine Tuesdays and Fridays, in the Boulevard St. Martin Mondays and Thursdays, and at the Marché-aux-Fleurs, near the Palais de Justice Wednesdays and Saturdays, are very attractive floral displays.)

The *Hôtel de Ville*, historically and architecturally one of the most interesting buildings in Paris, burned in 1871, has been rebuilt. The courts are open to the public; the halls and galleries are shown daily (except Sunday), 2–4.

The *Palais de Justice* is a huge pile of buildings on the Ile de la Cité, built about many courts, with chambers for various tribunals of justice with rooms that have seen the making of history, and containing in its largest courtyard the Sainte Chapelle.

The *Mint*, or *Hôtel des Monnaies*, contains a large and curious collection of coins and medals, open to the public. Permission to see the process of coining may be obtained by written application to the director.

The *École des Beaux Arts* (or *School of Fine Arts*), near the Palais de l'Institut, has a faculty of about 40 professors, and is attended by over 1600 students from many nationalities. Its collections consist of casts from the antique, architectural fragments and other sculptures, and some fine paintings. Chief among these

last is Delaroche's great picture, occupying the hemicycle of the amphitheatre, containing 75 colossal figures of distinguished artists.

Pleasure-Grounds

In the series of open spaces known as the Place du Carrousel, the Gardens of the Tuileries, the Place de la Concorde, and the Champs Elysées, between the Palace of the Louvre and the Arc de Triomphe de l'Etoile, Paris possesses a stretch of pleasure grounds unmatched in Europe, and as yet rivalled in America only by those of Washington.

The *Place du Carrousel*, which takes its name "from a kind of equestrian ball given here by Louis XIV in 1662," is really the inner part of the great open western court of the Louvre, with the *Arc de Triomphe du Carrousel* standing between the Place and the Gardens of the Tuileries. The Arch commemorates the victories of the first Napoleon from 1805–1809, and is modelled after the Arch of Septimius Severus at Rome. It is 63 ft. wide by 48 ft. high, and decorated with Corinthian columns and many reliefs. For a few years it was crowned with the celebrated Horses from the portal of St. Mark's in Venice, which were replaced in 1815 by Bosio's Quadriga known as The Triumph of the Restoration.

The Palace of the Tuileries, begun in 1564, but not finished till the 19th century, was burned under the Commune in 1871, and only the *pavillons* at the ends have since been restored. The façade was about 1000 feet long, and formed one of the shorter sides of the great rectangle of the Louvre. The *Garden of the Tuileries*, extending from the palace to the Place de la Concorde, is handsomely laid out in the formal French fashion and adorned with statuary.

The *Place de la Concorde*, the central point of all that is grandest and most beautiful in Paris, contains the monolithic obelisk of Luxor, with an elegant fountain on either side, and the eight colossal statues representing French cities grouped around. The statue representing Strasbourg will be of especial interest to the tourist: for many years it was hung with crepe and mourning garlands, in memory of the lost provinces of Alsace and Lorraine; since the War it is usually decorated with flowers.

The *Champs Elysées* extend from the Place de la Concorde to the Arc de Triomphe de l'Etoile, a distance of a mile and a half. The broad central avenue affords one of the finest views in Paris, and is a favorite promenade, especially in the latter part of the day. In the grounds are many restaurants, cafés chantants, etc. Off to the south leads the handsome *Avenue Alexandre III* to the equally handsome *Pont Alexandre III*, the finest bridge in Paris.

In the *Place de l'Etoile*, at the upper end of the Champs Elysées,

is the grand *Arc de Triomphe de l'Etoile*, the most magnificent triumphal arch in the world. It was begun in 1806 by Napoleon I and finished under Louis Philippe, and cost more than two millions of dollars. Its height and breadth are each about 150 feet, and the central arch is 90 feet high. The sculptures upon it deserve special study. Under the Arch on June 1, 1885, lay in state the body of Victor Hugo, before its entombment in the Panthéon. In the pavement under the centre of the Arch has been entombed France's "Unknown Soldier," whose grave is always covered with masses of flowers, reminding the traveller of America's Unknown Soldier lying among the heroic dead of Arlington; of England's Unknown Soldier asleep beneath the floor of Westminster Abbey; of Italy's Unknown Soldier at peace beneath one of the terraces of the great national monument to Victor Emmanuel II on the banks of the Tiber. The view from the top of the Arch (reached by flights of 273 steps) though not as extensive as those from the Tour St. Jacques or from the Eiffel Tower, is possibly the most pleasing view from a height in Paris; for from the Place de l'Etoile radiate no fewer than a dozen well-shaded avenues, like the spokes of a mammoth wheel. When seen from the top of the Arch they produce a unique effect.

From the great Arch, and virtually a continuation of the Avenue des Champs Elysées, leads the noble *Avenue de la Grand Armée* to the *Porte Maillot*. Just beyond, to the left, lies the *Bois de Boulogne*, the largest of the parks of Paris, having an area of 2250 acres (nearly four square miles), 70 acres being artificial water. One may see the best portions of it in half a day on foot, or more expeditiously in a cab, which should be engaged by the hour. If possible the visit should include the time from 3 to 5 P.M., when the place is crowded with gay equipages, unless you prefer the quiet of the morning hours, when you can see the park instead of the people.

The *Jardin des Plantes*, south of the Seine and adjoining the Halle aux Vins, is at once a pleasure-ground and a museum of natural history — the latter on the grandest scale and remarkably complete.

The *Parc de Monceaux* and the *Buttes Chaumont* are small but charming parks, at opposite ends of the city.

The *Boulevards*, especially those extending from the Madeleine to the Place de la Bastille, may appropriately be reckoned among the pleasure-grounds of Paris. One should walk or ride through the whole length of these more than once, and take an evening walk along the Boulevards de la Madeleine, des Capucines, des Italiens, and Montmartre, if no farther. He should also visit the Palais Royal by gas-light, and some of the many *Passages* (the Passages Delorme, Colbert, Jouffroy, des Panoramas, Vivienne, etc.), which are covered streets lined with shops, very brilliant and lively places of an evening.

Towers and Columns

Aside from the twin *Towers of Notre Dame*, the two most famous in Paris are the Tour St. Jacques and the Eiffel Tower.

The *Tour St. Jacques*, in a small square on the Rue de Rivoli, is a beautiful Gothic tower, belonging to a church taken down in 1789. It was erected in 1508–1522 (restored in 1836), and is much admired as an example of the Gothic of that period. In the vaulted chamber at the base is a statue of Pascal, who used this tower for his experiments on atmospheric pressure. The view from the top is perhaps the best in Paris, as the tower is almost in the centre of the city. It commands the magnificent vistas of the Rue de Rivoli and the Boulevard de Sebastopol, which cross each other at this point. The Seine with its bridges is seen to better advantage from the north tower of Notre Dame.

Rising from the river end of the *Champs de Mars*, the site of the Great Exhibitions of 1867, 1878, and 1889, is the lofty *Eiffel Tower*, nearly 1000 ft. high, the tallest tower in the world. One takes three cars to reach the top, which is open from 10 A.M. till dark. The ascent is most enjoyable if made in the late afternoon.

The *Place Vendôme* contains the famous *Vendôme Column*, 142 ft. high, and 13 ft. in diameter, patterned after Trajan's Column at Rome and erected by Napoleon I to commemorate his Russian and Austrian victories in 1805, pulled down by the Communists in 1871, and since restored. On the top, to which visitors may no longer ascend, is a statue of Napoleon in his imperial robes.

The *Place de la Bastille* is the site of the ancient fortress and prison of the Bastille, destroyed in 1789; in the centre is the *Colonne de Juillet*, or "Column of July," 153 feet high, and surmounted by a figure of Liberty. The Column is a monument to those who fell in the Revolution of 1830. In the Vaults beneath, in two huge sarcophagi are the bones of the fallen. From the top of the Column, reached by a flight of 238 steps, a splendid view of the city may be had.

The *Clock-tower of the Church of the Sacré Cœur* rises 360 ft. above the famous hill of *Montmartre* which is itself 330 ft. above the Seine. The view from the top is not as pleasing as from the other "heights" of Paris.

Fountains

Besides the Place de la Concorde (cf. p. 156), the Place du Château d'Eau, the Place du Châtelet, the Place Dauphine, the Place Louvois, the Place du Pont St. Michel, the Place St. George, the Place St. Sulpice, and others are noted for their ornamental fountains. Other fountains are those de l'Arbre-Sec, de Cuvier,

des Innocents, de Molière (who died in the house opposite, 34 Rue Richelieu), de la Rue de Grenelle, etc.

Cemeteries

Of the cemeteries *Père Lachaise* is the most celebrated, and contains the tombs and monuments of many eminent persons. The monument of Abélard and Héloise (restored) is easily found by following the first main path to the *right* on entering at the principal gateway.

The other great cemeteries are those of *Montmartre* and of *Montparnasse*, each from 25 to 30 acres in extent. In the *cemetery of Picpus*, in the street of the same name, Lafayette is buried. The *Israelite cemetery*, adjoining Père Lachaise, contains the tombs of the actress Rachel, of the Rothschild family, etc.

Men and Places

In the French Revolution the *guillotine* stood in the Place de la Concorde (then known as the Place de la Révolution), where Louis XVI, Marie Antoinette, Charlotte Corday, and nearly three thousand others were executed between Jan. 21, 1793, and May 3, 1795.

Marat was stabbed by Charlotte Corday in the house on the site of No. 20 Rue de l'École de Médecine.

In the Boulevard du Temple, from a house on the site of the present No. 42, Fieschi in 1835 discharged his infernal machine, missing Louis Philippe and his family, but killing Marshal Mortier and others.

Houses in which Napoleon I lived (before he became famous) are still standing at No. 5 Quai Conti, and at No. 19 Rue de la Michodière.

At No. 21 Place Royale, Richelieu lived; and at No. 9, Marion Delorme, and more recently Victor Hugo.

Benjamin Franklin, whilst envoy to France, lived in the suburb of Passy, at No. 40 Rue Basse, formerly the Hôtel Valentinois.

At Nos. 9 and 11 Quai Napoléon (see inscription), stood the house of the Canon Fulbert, where Abélard and Héloise lived and loved in 1118.

In the Hôtel Lambert, on the Ile St. Louis (a fine old mansion in the Louis XIV style), Voltaire resided, and on the Quai Voltaire (then called the Quai des Théatins), in the house at the corner of the Rue de Beaune, he spent the last days of his life.

Racine died at No. 19 Rue Visconti, his residence for 40 years.

Corneille died at No. 18 Rue d'Argentueil, marked by a bust of the poet in the court.

Madame de Sévigné wrote most of her famous "Letters" at

No. 23 Rue de Sévigné (Hôtel Carnavalet, now occupied by the Municipal Museum).

For other things in Paris, more or less interesting to certain classes of tourists, the local guidebooks will serve as a directory — libraries, colleges, schools, hospitals, theatres, public balls, cafés chantants, and other places of amusement, etc.; also for the Artesian wells at Grenelle and Passy, the manufactories of the Gobelin tapestry, of tobacco (a government monopoly), etc.; the great railway stations, the sewers and catacombs, the public baths, the abattoirs, the fortifications, etc., etc.

Times and Terms of Admission to Museums, etc.

Before the War there were few places in Paris, other than the theatres and similar places, to which admission was charged. Since 1922 the policy has been reversed, and a charge of 2 francs is now the customary price for admission to Museums, etc.

The collections of the *Bibliothèque Nationale* (the *National Library*) are open Tues., Fri., 10–4; the Reading-room, daily, 10–4.

The *Chambre des Députés*, daily, 9–5 or 6, save when the Chamber is in session.

The *Conservatoire des Arts et Métiers*, daily, except Mon. and Fri., 12–3 or 4.

The *Ecole des Beaux Arts*, Sun. and holidays, 12–4.

The *Eiffel Tower*, daily, 10 till dusk from March to November.

The Hôtel des Invalides: The Museums, daily, save Sat., 12–4; The Tomb of Napoleon, daily, except Wed. and Sat., 12–3 or 4.

The Hôtel de Ville, daily, except Sun., 2–4.

The *Jardin d'Acclimatation* (in the Bois de Boulogne), daily till dusk.

The *Jardin des Plantes*. Botanical garden, open all day; zoological garden, 11–4 (in summer, 11–6); natural history museum, Sun. and Thurs., 11–4, free, and Tues., Fri., and Sat., by permission; hot-houses, Tues., Fri., and Sat. (by permission), 1–4; library, daily (except Sun.), 10–3.

The *Mint*. Cabinet of medals, Tues. and Fri., 12–3; workshops, same hours, by permission previously obtained from the director.

The *Musée Carnavalet* (or *Municipal Museum*), Sun., Tues., Thurs., 10–4 or 5.

The *Musée de Cluny*, daily, except Mon. and Sat., 11–4 or 5.

The *Musée du Louvre*, daily, except Mon., 10–4 or 5.

The *Musée du Luxembourg*, daily, except Mon., 10–4 or 5.

The *Musée Rodin*, daily, except Mon., 10–4 or 5.

The *Treasury of Notre Dame*, daily, except Sun., 10.30–5.

The *Palais de Justice*, daily, except Sun., 12–4.

The *Panthéon*, daily, 10–4 or 5.

The *Panthéon de la Guerre*, daily, 10–4 or 5.

PLAN OF PARIS

"FOR SATCHEL GUIDE"

PASSY
GRENELLE
VAUGIRARD
Plaisance
BERCY
JARDIN DES TUILERIES
JARDIN DU LUXEMBOURG
JARDIN DES PLANTES
Ile de la Cité
Ile St Louis
SEINE
AVENUE DES CHAMPS ELYSÉES
BOULEVARD HAUSSMANN
BOULEVARD DE SEBASTOPOL
BOULEVARD DE PORT ROYAL
BOULEVARD ST MICHEL
BOULEVARD DES ITALIENS
BOULEVARD DE LA MADELEINE
BOULEVARD DE LA CHAPELLE
BOULEVARD VOLTAIRE
BOULEVARD DIDEROT
BOULEVARD DE LA GARE
BOULEVARD DE GRENELLE
BOULEVARD DE VAUGIRARD
BOULEVARD RASPAIL
BOULEVARD ARAGO
BOULEVARD DE LA GARE
AVENUE DE LA GRANDE ARMÉE
AVENUE DE WAGRAM
AVENUE DE MALAKOFF
AVENUE DE TOURVILLE
AVENUE DE SÉGUR
AVENUE DE SUFFREN
AVENUE DE LA MOTTE PICQUET
AVENUE DE LA BOURDONNAIS
AVENUE DE L'OPÉRA
AVENUE DE L'OBSERVATOIRE
AVENUE DU MAINE
AVENUE DU GÉNÉRAL LECLERC
AVENUE DE CHOISY
AVENUE DE VINCENNES
AVENUE DE LA RÉPUBLIQUE
AVENUE VICTORIA
RUE DE RIVOLI
RUE DE LA PAIX
RUE DE LA BOÉTIE
RUE DE LA PAIX
RUE DE LA CHAUSSÉE D'ANTIN
RUE DE LA FAYETTE
RUE DE RENNES
RUE DE SÈVRES
RUE DE VAUGIRARD
RUE DE LA CONVENTION
RUE DE LA POMPE
RUE DE LA FONTAINE
RUE DE LA PLANCHE
RUE DE LA CROIX NIVERT
RUE DE LA CROIX DE LA PETITE
RUE DE LA CROIX DE LA PETITE
RUE DE LA CROIX DE LA PETITE

The *Sainte Chapelle*, daily, except Mon., 11–4 or 5. Closed on public holidays.

For other places of interest, and for possible changes in the above, see local guidebooks or the tourist journals. These also give places and hours of English Sunday services.

EXCURSIONS FROM PARIS

The excursions that may be taken from Paris are many. We mention only the objectives of the greatest charm, beginning with a ring of towns in the immediate vicinity of the capital.

VERSAILLES (about 11 miles southwest of Paris) is reached by frequent electric trains from the Gare des Invalides; by tramway; by char-à-banc or motor car. The excursion may be made comfortably in an afternoon; but it is better to go in the morning, see the Château and the Trianons by luncheon time, and then spend hours in the Park. The place is most thronged on Sunday, especially if the great fountains are to play. The art galleries (daily, 12–4, except Mon.) are of vast extent, filled almost exclusively with modern sculptures and paintings, the latter forming a grand pictorial history of France. Catalogues may be bought in the buildings, but Campbell's *Versailles and All About It* is the best handbook for the visitor. The *State Apartments* are magnificent and of great historic interest, as are also the apartments of Louis XIV and of Marie Antoinette. The tourist's interest culminates, perhaps, in the *Galerie des Glaces*, a most sumptuous room 240 ft. in length by 35 in width, and 42 ft. high, in which William of Prussia was proclaimed Emperor of Germany, January 17, 1871, and in which on June 28, 1919, was signed the Treaty of Versailles.

The *Grand Trianon* and the *Petit Trianon* are in the Park, at some distance from the Palace, in comparison with which they seem quite insignificant structures. The Grand Trianon, however, is exquisitely furnished and adorned, and both buildings are interesting for their historical associations. In the coach-house near the Grand Trianon there is a curious display of old state-coaches, used by Charles X, Napoleon I, and other sovereigns. The great fountains (or *Grandes Eaux*) play from 4 to 5 P.M. on the first Sunday in each month from May to September.

St. Cloud and Sèvres may be visited on the way to or from Versailles, or by steamer on the Seine from Paris. At *St. Cloud* the palace destroyed during the siege of 1870–1871 has not been rebuilt; but the park, always the great attraction of the place, is still beautiful, and the view from the higher ground is magnificent.

Sèvres, a short walk from St. Cloud, is the seat of the celebrated Porcelain Manufactory. The Exhibition Room is open to visitors daily, from 12 to 4; the Ceramic Museum on Thurs. only, by permission.

Visits to Malmaison and St. Germain-en-Laye may likewise be

made in the same afternoon. Tourists have choice of going by rail from the Gare St. Lazare or by tram from the Place de l'Etoile.

Malmaison, the residence of Josephine after her divorce, is in the wood, about two miles by tramway from the station at **Rueil** (6 miles from Paris). Since 1900 the Château has been the property of the nation. The rooms shown are beautifully furnished. The tombs of Josephine and Queen Hortense are in the parish church at Rueil.

ST. GERMAIN-EN-LAYE (13 miles west of Paris) is interesting for its ancient *Château*, the favorite residence of several French kings, now used as a Gallo-Roman museum (Sun., Tues., Thurs., 11–5); the *Terrace*, extending for a mile and a half along the rising ground overlooking the valley of the Seine; and the *Forest*, still of vast extent (10,000 acres) and abounding in charming walks and drives.

ST. DENIS (4 miles north of Paris) may be reached by frequent trains from the Gare du Nord, or trams from the Grand Opera House or the Madeleine. The one attraction is the *Parish Church*, formerly the Cathedral, the chosen burial place of the French monarchs. But three other shrines in Europe have ever held the remains of so many Kings — Westminster Abbey, the Island of Iona, and the Church of the Capuchins in Vienna. A chapel was built here as early as A.D. 250 in honor of St. Dionysius the Areopagite (St. Denis), who was martyred on Montmartre (*Mons Martyrum*). Dagobert I began a new church about the year 630, in connection with a Benedictine Abbey he had founded, and this was replaced by one begun by Pepin (754) and finished by Charlemagne (775). This in turn was demolished, and a larger edifice erected and consecrated in 1144; and the existing portal and portions of the towers are remnants of that church. After being partially destroyed by lightning, it was restored by St. Louis (1234–1284). It was desecrated and pillaged during the Revolution (1793), but was repaired and restored by Napoleon I and more thoroughly by Louis Philippe and Napoleon III. The interior has been richly decorated, in perfect keeping with the original style, and the royal monuments in the chapels are most elaborate and elegant.

Vincennes (just east of Paris) with its old *Château* and *Park*, may be reached by tramways from the Louvre and from the Place de la Bastille, or by steamer up the Seine and the Marne, or through the Park by cab or on foot. The *Model Farm* will be interesting to agriculturists. From the top of the *Donjon* (built in the 14th century, the most remarkable as well as the oldest portion of the present château), 170 feet high, the park and the surrounding country form a splendid panorama. For the Bois de Vincennes may be said fairly to rival the Bois de Boulogne. On the *Ile de Bercy* in the *Lac Daumesnil* is an important *Museum of Forestry*.

BEAUVAIS is 54 miles north of Paris, or about 23 miles from

Creil on the route to Amiens. The *Cathedral* was begun in 1225, and was intended to rival that of Amiens, but it was never finished. The roof of the choir is 153 feet high, the loftiest in the world. Like Chartres, it is rich in glass executed in the best period of the art. In the Grande Place is a statue of Jeanne Hachette, "the heroine of Beauvais," who defended the town against Charles the Bold in 1472.

By devoting not more than half a day to seeing Beauvais, one can, on his way back to Paris, take the other half for a stop at **Chantilly** to visit the *Château of Chantilly*, provided the day be on Sunday, Thursday, or a holiday. The Château itself is worthy of attention, both because of its architecture and its historic associations, but its chief glory is in its magnificent art collections and more especially its collections of paintings.

A whole day should be given to the *Château* and **FOREST OF FONTAINEBLEAU.** One should leave Paris about eight o'clock, reaching the station of Fontainebleau about 9.45. Here char-à-bancs for both long and short drives about the Forest are awaiting the tourist, both tours ending at the Château. The sagacious traveller will be sure to choose the longer drive (21 francs). He will be taken to the *Tour Denicourt*, whence he obtains a commanding view of the Forest for many miles in every direction; to the *Rochers et Gorges de Franchard*, to the *Gorges d'Aprimont*, and to the *Caverne des Brigands*, to which cave he must climb through and over many unique and picturesque rocks for nearly half a mile, guided by the chauffeur.

From the Caverne des Brigands the drive is continued to **Barbison,** a favorite and happy headquarters for artists for the last half century. Here halt is made for two hours for luncheon. The tourist should walk through the long rambling town with its scores of attractive houses, and not fail to see the memorial erected to the artists Rousseau and Millet. As the drive is continued through the Forest, the traveller will note the many seemingly distinct pieces of forest, the finest groups of trees being the *Nid de l'Aigle* and the *Gros-Fonteau*. After several stops for examination of the queer rock formations at various points, the route of the char-á-banc carries its occupants to the edge of the Forest and beyond, for a dozen miles, until a five-minute halt is made in the town of **Montigny**. The chauffeur leads his patrons to a point in the middle of the bridge that here spans the stream flowing by the town, and lo! a picture of the town, framed by lofty trees on either side, worth crossing the Atlantic to see. Continuing, the char-à-banc again enters the Forest, and at five o'clock drops its passengers at the **CHÂTEAU OF FONTAINEBLEAU,** situated on the east edge of the quiet town of **Fontainebleau.**

The Château on its exterior is disappointing, as it is but two stories high and covers much ground; but in historic interest and in the beauty of its furnishings more than atones for the first im-

pression produced by its exterior. The visitor is shown the apartments of Marie Antoinette and Mme. de Maintenon, of Catherine de Médicis and Anne of Austria, — of Pius VII who was prisoner here from June, 1812 to January, 1814, and of Napoleon I, who for years found in this palace his favorite residence. It was here that he abdicated in 1814. The visitor will wish to take a stroll in the grounds surrounding the Château. Bus or tram may be taken to the station and return be made to Paris by 9.30 in the evening.

CHARTRES (54 miles southwest of Paris) possesses in its *Cathedral* one of the most remarkable buildings on earth. It has inspired, in Henry Adams' "Mont-Saint-Michel and Chartres" one of the greatest volumes of literature as yet produced by an American author. The lover of Gothic will not willingly leave France without seeing this magnificent church, so mighty and so harmonious in its proportions. The two spires (one 371 feet high, the other 340) are unrivalled for lightness and grace. The West Front and the Side Portals are lavishly decorated with sculptures of the 12th–14th centuries. "The noble style of the large statues," says Baedeker, "the wonderful expressiveness of the statuettes, the variety and life of the bas-reliefs, and the finish of the mouldings combine to range these portals among the most splendid examples of monumental sculpture." Within, the edifice is a grand treasure-house of old Stained Glass. Particularly fine are the windows on the south side; and the three pointed windows of the West Front — one of them the famous Jesse-window — and the three rose windows (of the West Front and the two Transepts) have few rivals elsewhere. Bourges may have more glass as fine as that of Chartres, but it is not seen to such good advantage as that of Chartres. The *Choir Screen* with its 41 sculptured groups of New Testament scenes with their Gothic canopies has been termed "lace frozen into stone." The effect, as one sits under the western windows, looking up the *Nave*, is hardly equalled in this land of Gothic and Gothic Cathedrals.

Provins (59 miles southeast of Paris) is easily reached by branch line (3½ miles) from *Longueville*, the first stop of express trains running to Troyes and Belfort. Provins is a delightfully quaint old town, shrunk from its one-time 80,000 inhabitants to 9000, with the interesting *Church of St. Quiriace* and the *Tour de César*, a hoary keep of the 12th century, and mediæval *Ramparts* with many round and square towers, perhaps the most worth seeing of any within comfortable reach from Paris.

For *Meaux*, *Château Thierry*, *Soissons* and *Rheims*, all of which may be readily reached by excursion from Paris, see the next Chapter.

FROM THE MARNE TO THE AISNE

The scenes on the battlefields of the Marne and the Aisne can usually be best visited by excursion from Paris. Aside from Rheims, the other points of greatest interest in this part of the War Zone are Château Thierry, Soissons and the Chemin des Dames. Below, we shall include those points that may comfortably be seen in a 2–3 day excursion from Paris by motor car. It is to be remembered that battlefields in the Great War often extended over a vast stretch of country.

One should stop for a moment, at least, in **Claye,** a hamlet about 20 miles east of the northern part of Paris; for it was at Claye that German scouts in September, 1914, were turned back by French guards.

Meaux on the Marne (28 miles from Paris) was the point of farthest advance by the German army in 1914, on the east of the capital. The town boasts a much-worn *Cathedral* of the 12th–16th centuries, which has grown old beautifully. It contains the tomb of Bossuet, who was Bishop of Meaux from 1681–1704. It was in this vicinity and to the north that was fought the First Battle of the Marne in September, 1914, one of the decisive battles of the War.

CHÂTEAU THIERRY (59 miles from Paris) was "an attractive town of 1347 inhabitants" on the outbreak of the War; it featured in the First Battle of the Marne, when the bridges were destroyed, on the retreat of the Germans to the Aisne; and it was sadly marred during the Second Battle of the Marne, from May 31st to July 15, 1918, when the Germans after their third great drive were at length turned back by American guns. One should get his first impression of the place by seeing it from the terrace of the ruined *Château,* said to have been built by Charles Martel in 720. One should note, too, the battered church, and the house in which La Fontaine was born. And one should visit the spots that once were *Vaux* and *Bouresches,* in ruins like that other Vaux near Verdun, and the battered forest known as *Belleau Woods,* gained foot by foot by American arms, and the *Cemetery* hard by, where sleep so many of our American dead.

SOISSONS (65 miles from Paris) in ante-bellum days was not on the Grand Tour, and it was but little visited, save by the discerning traveller who recognized in the *Cathedral of Notre Dame* one of the finer of the French Cathedrals of the second class. But who knows not Soissons now? "Enjoying an unenviable notoriety for the great number of sieges it has undergone," as Baedeker put it in the 1909 edition of his "Northern France," Soissons has since become world-famous for its position in the First Battle of the Aisne, for the deadly fighting that centred about it in 1917, and for the Soissons Push of the Marne-Aisne battle that helped to end

the War. The tourist should visit the Cathedral which has been wrecked in part, though its *Choir* and *Transepts* have not been materially damaged; the *trenches* in the garden of the *Hôtel de Ville;* and the shell-shattered *Abbey of St. Jean des Vignes*, the façade of whose church bears a resemblance to the Cathedral of Rheims as the Cathedral of Soissons resembles that of Amiens.

On a high ridge 3–4 miles north of the Aisne runs the **CHEMIN DES DAMES,** long held and splendidly fortified by the British after the first Battle of the Aisne, but carried by the Germans in the first of their five drives of 1918, and wrested from them in turn by the second of the counter-drives of the Allied forces. The tourist will find much at which to marvel as he motors or tramps over this "Road of the Ladies" to *Craonne*, whence he may proceed to *Berry-au-Bac*, near territory once fought over by Cæsar, and so to Rheims (43 miles from Soissons); or from Craonne or Berry-au-Bac proceed to where once stood *Fismes;* and from Fismes visit the *American Cemetery at Fère-en-Tardenois* where rest 3000 American soldiers; and to *Chamery*, near which little town is the *grave of Lieut. Quentin Roosevelt;* and thence to Rheims.

RHEIMS (91 miles from Paris) long renowned for its marvellous Gothic *Cathedral*, has become, since the War, still more famed for the heroic resistance with which it withstood for four years the recent siege by the Germans. "Rheims was bombarded every single day for 4 years and 1 month." At the outbreak of the War, Rheims possessed 14,000 buildings; on the conclusion of the Armistice there were sixty of these buildings inhabitable.

Already much of the débris has been carted away; many houses or other buildings have been restored or rebuilt; the Cathedral which was very badly shattered has been greatly strengthened and in slight part restored, giving promise of an almost complete restoration at some future day. Next in importance to the Cathedral, and unharmed by the World War is the *Porte de Mars*, a triple gateway or Roman triumphal arch of probably the 4th century. Rheims is a centre of the champagne district of France. On the east side of the city are the mammoth subterranean *Pommery Champagne Cellars* in which during the War lived many of the people of Rheims. It is a memorable experience to visit these Cellars with their many miles of "avenues" and "streets" in which are stored millions of bottles of French champagne, in process of manufacture or awaiting sale.

From Rheims it is 32 miles to Laon to which city one would do well to extend his excursion. **LAON** is a town of some 15,000 inhabitants, built on a long, isolated, irregularly shaped hill, rising to a height of nearly 600 ft. from the midst of an extensive plain. The place is worth a visit simply for the series of commanding views to be had from the driveways or paths just below the walls, but doubly so for a visit to its *Cathedral*, a masterpiece both within and without, with pure Gothic façade and four lofty square

Gothic towers, embellished with statues of the oxen that drew up the hill the stones used in the construction of the building, and Stained Glass Windows that vie with those of the Cathedrals of Chartres and Bourges.

Laon was occupied by the Germans in both the Franco-Prussian and the World Wars, but suffered little damage from either occupation. From Laon it is 87 miles by direct road to Paris.

THE NORTH COAST OF BRITTANY

In France, but not of France, is the quaint district of Brittany. Its inhabitants are of a pure Celtic type, few of them understanding French, as they speak a language very similar to Welsh. It is peopled by the descendants of immigrants from Britain, who came first about the fifth century. The peasants are simple in their nature and manner, and the fairy story and legend are still part of their firm belief. They still retain their ancient dress, which is especially worn on Sundays, feast days, and at the "Pardons." These "Pardons" are religious festivals held in honor of the local saints of the various towns, and as there are many of them, it is not difficult to time a visit so as to include one of them. The scenery is rugged, especially along the coast-line, the little towns and country places quaint and charming, many of them being favorite resorts for the artist who seeks local color. There are, at *Carnac* and *Locmariaquer*, extensive remains of the prehistoric period; rows of great monoliths, numbering thousands, many of great size, remain standing, reminders of a forgotten and unknown race.

The trip is best made beginning with **ST. MALO,** to be reached direct from Paris, from Cherbourg by those who have been travelling in Normandy, or by steamer direct from Southampton by those coming from England. St. Malo, a fortified town, is very picturesquely located at the mouth of the Rance. There are very fine views from the towers of the Castle of the fourteenth century, and from the Ramparts of the town which are among the most striking in France. A number of fortified islands are in the bay, as this was once a stronghold having a great fleet, and is even now the home port of most of the French fleet which operates the fisheries on the Banks off Newfoundland. The tide rises here to a surprising height; ordinarily, to 25 ft., and the spring tides to nearly 50 ft. above low water. When the tide is out, the bay is picturesque; when the tide is in, it is oftentimes a scene of grandeur. At low tide one can walk dryshod to the *Grand Bey*, an islet a third of a mile from the Ramparts, on which is the tomb of Chateaubriand. St. Malo was the birthplace of Chateaubriand, as it was of Jacques Cartier. To both have been erected monuments within the town.

St. Malo is likely to be crowded in the tourist season, and if so,

accommodation may possibly be found at **Paramé-les-Bains** or **Rochebonne,** seaside resorts one and two miles to the east, easily reached by tram; or at **DINARD,** on a rocky promontory across the estuary of the Rance, the most delightful bathing resort in Brittany, or at **St. Lunaire** or **St. Briac,** beautifully located seaside resorts farther west.

From St. Malo a visit may be made to **MONT ST. MICHEL** (rail to *Pontorson* 28 miles, tram to Mont St. Michel 7 miles) one of the strangest and most impressive monuments of France. Built on a rocky islet, 160 feet above the sands, about a half mile offshore, it comprises a small village of a few houses and shops, and the great rock-built fortifications and *Abbey.* The latter founded in 708 by the Benedictines, was for centuries a great shrine, and became very rich. The brethren of St. Maur replaced the Benedictines in the seventeenth century, and subsequent to the Revolution until recent years it was used as a prison. The present structure dates from the eleventh century and consists of a Norman church, several minor buildings, splendid cloisters, sombre refectory, and a number of other adjacent halls and buildings. It is in all a most imposing structure. The traveller should so time his visit to Mont St. Michel, or should so prolong his visit, that he will not fail to climb the ramparts on the north side of the island, and there watch the tide come in. It is a never-forgettable sight.

A steamer ride up the Rance from St. Malo or Dinard, with memories of Hervé Riel, brings one in 2 hrs. over the 18 miles of estuary and river to **DINAN,** a small and ancient but interesting town, greatly favored by the English. The streets are narrow and picturesque, and there are several monuments, the principal that of *Bertrand Du Guesclin,* whose heart is buried in the *Church of St. Sauveur,* a most unusual building, its left side Gothic, and its right side Romanesque.

If one is making a stay of several days at Dinard or St. Malo, return from Dinan may be made to either town by rail; or one may go east to Dol (18 miles) or west to Lamballe (26 miles; see below). **Dol** retains many of its mediæval houses and has an interesting Cathedral of the 13th and 16th centuries.

At Dol change may be made for **Rennes** (37 miles south) the ancient capital of Brittany, whose chief claim on the tourist, aside from its *Lycée,* a pretentious building, its unusual *Hôtel de Ville* in the form of a semicircle, and its *Cathedral,* is the *Musée* in the *Palais Universitaire,* which contains one of the finest collections of paintings in France, outside of Paris, together with archæological and other collections.

From Rennes to Brest it is 155 miles. One passes through **Lamballe** (50 miles) situated on a hill and with a handsome church of the 13th century and quaint old houses; **ST. BRIEUC** (63 miles) a much larger town, situated near the coast, with good views and many picturesque old buildings (and a centre for side trip to

Moncontour whose *Parish Church of St. Mathurin* is a famous resort of Breton pilgrims, with a "Pardon" celebrated on Whitmonday); **GUINGAMP** (82 miles), one of the most interesting of Breton towns, its *Church of Notre Dame de Bon Secours* attracting great crowds of pilgrims to its "Pardon" which is held on the Sat. before the first Sun. in July; **Morlaix** (118 miles), a town of 16,000, beautifully situated on a "tidal river," with more quaint old houses and a famous market on Saturdays, when the peasant costumes may be everywhere seen; **St. Thégonnec** (127 miles), with a beautiful 17th-century *Church* and an interesting and curious *Churchyard;* **Guimilian** (130 miles), with one of the quaintest "Calvaries" in Brittany; and **Kerhuon** (150 miles), whence one crosses the Elorn by ferry to *Le Passage*, from which a road leads in about 2 miles to **Plougastel,** famous for its quaint costumes in this land of quaint costumes, and its "Pardon of St. John," celebrated on June 24th, and its curious "Calvary" dating from 1602.

Brest, a fortified town on the rugged hillside, is the chief naval port of France, and was, during the last years of the Great War to many thousands of American soldiers the "first" city in France. It has wonderful harbors, enlarged during the War. It has had a long and interesting naval history, having several times successfully resisted the English and the Dutch. Many excursions may be made from Brest to the small, picturesque towns in the vicinity at small cost, by steamer and trams: to **Portzic** (3½ miles) for visit to the *Chapel of St. Ann;* to the **Pointe de St. Mathieu** (16 miles); to the *Ile d'Ouessant*, a fisherman's island, 14 miles off the coast; to Plougastel (7 miles; see above), and to **Morgat** (16 miles), with fine caverns in the cliffs, which may in turn be made a centre for further excursions.

THE SOUTH COAST OF BRITTANY

Fully as varied and manifold in interest as the North Coast route, is that through South Brittany from Brest to Nantes, a distance of 222 miles. The first place of importance is **QUIMPER** (64 miles), a "pleasant riverside city of fables and gables" of 20,000 inhabitants, beautifully situated at the confluence of the Odet with the Steir. Its *Cathedral of St. Corentin* is a handsome Gothic edifice of the 13th–15th centuries, one of the finest churches in Brittany. Its *Musée* has an interesting archæological collection and a still more interesting ethnographical collection illustrative of Breton costumes.

Quimper is the starting point for three of the most interesting excursions in Brittany: to *Douarnenez* (15 miles to the west) whence one goes as one of 30,000 visitors on the last Sunday in August 7 miles to the north to **STE. ANNE-LA-PALUD** for the annual "Pardon"; or if the day be other than this particular Sunday, one may continue by tram from Douarnenez to *Audierne* (12

miles) and thence by carriage or hotel-brake to the **Pointe du Raz** (9 miles), the westernmost point on the Peninsula of Finistére, whence the views are wild and grand.

One goes south from Quimper by rail to **PONT L'ABBE** (14 miles) the "capital" of the Bigoudens, supposed by ethnologists to be the descendants of pre-Celtic aborigines, whose peculiar costumes are seen to best advantage of a Sunday. Two miles farther south is the *Château de Kernuz*, with a fine collection of prehistoric and Gallo-Roman antiquities; and from Pont l'Abbé through a wild region to **Penmarc'h** (9 miles; pronounced Pen-mar) and **St. Guénolé** (11 miles), the end of the line on a rocky and exceedingly picturesque coast, the road passes numerous megalithic monuments.

At **Quimperlé,** a town of 10,000 inhabitants (28 miles southeast of Quimper and 92 from Brest) one sees pretty Breton costumes; and from there he may go by narrow-gauge line to **Pont-Aven** (13 miles) a town much frequented by artists.

AURAY (126 miles) at the last census lacked one man of having exactly 6666 inhabitants. It is picturesquely situated near the head of the Rivière d'Auray, and is one of the most important centres for excursions in Brittany. Three miles to the north is **STE. ANNE D'AURAY,** to whose beautiful pilgrimage *Church* and its *Scala Sancta* come thousands in Whitsun-Week and on St. Anne's Day (July 26th) in quaint and interesting costumes.

To the archæologist or the archæologically inclined the excursion from Auray to Plouharnel, Erdeven, Carnac, and Locmariaquer, is one of the most interesting in Europe. Near **PLOUHARNEL** (8½ miles south of Auray by rail) are a number of picturesque *Dolmens* ("structures of upright stones supporting one or more horizontal capstones"). West of the station are the *Menhirs* ("standing stones ranging from 6 to 30 ft. in height") *du Vieux Moulin*. At **ERDEVEN** (3 miles northwest of Plouharnel, reached by tram) are the *Lines of Erdeven*, consisting of over a thousand menhirs.

From Plouharnel the picturesque and narrow *Peninsula of Quiberon* extends south into the sea for ten miles. Midway at **St. Pierre** are groups of menhirs and dolmens. At the end of the peninsula is the town of **Quiberon** (reached by railway) the harbor of which is **Port Maria,** with sardine-canning factories, whence one sails on an exceedingly fascinating excursion to **BELLE-ILE-EN-MER** (10 miles at sea), the largest of the islands of Brittany. Its "capital" **Le Palais** has a double line of *Ramparts;* its inhabitants are largely engaged in sardine fishing; its coast scenery is often very picturesque; its cliff grottoes are remarkable.

From Plouharnel one continues his excursion to the southwest to **CARNAC** (2 miles). From the top of the *Mont St. Michel*, a tumulus nearly 70 ft. high by 260 ft. in diameter, may be had a view of the *Alignments of Carnac*, consisting of nearly 2000 men-

hirs in three groups, forming 13 avenues. The tallest are 16 ft. high, and some of them weigh many tons. It is believed that there were originally from 12–15,000 of them.

But even more remarkable are the megalithic monuments at **LOCMARIAQUER,** a little port on the Morbihan (6 miles west of Carnac) where are menhirs and dolmens of almost unbelievable size. The largest menhir, the *Men-er-Hroeck* (or "stone of the fairy") before it was broken was nearly 70 ft. high! Unsolved as yet is the riddle of these strange monuments of a long-extinct race, and doubtless unsolvable; but they are full of interest and objects to marvel at.

From Locmariaquer one takes steamer over the **Morbihan,** an almost landlocked bay 6 miles long by a dozen broad, dotted with islets, to **Vannes** (138 miles by railway from Brest), a quiet town of no present importance, although one of the oldest in Brittany and having some interesting old churches and other buildings.

Instead of proceeding direct to Nantes (84 miles) one may take a narrow-gauge railway via *La Roche Bernard* through an uninteresting country to Guérande (54 miles). **Guérande** is a sort of replica of Aigues-Mortes, and, like the larger town in Southern France, is surrounded by walls of the 15th century in a remarkable state of preservation, and contains an interesting church of the 12th–16th centuries.

Eight miles southwest of Guérande (reached by rail via *Escoublac-la-Baule*) is **Batz** (pronounced *Bâ*), off the coast of which, so it is thought, Julius Cæsar watched Decimus Brutus in 56 B.C. defeat the Veneti, taking or destroying 220 of their ships in a battle that is described very graphically in the "Gallic War." From Batz to Nantes it is 53 miles.

Nantes is a fine modern city whose chief features are the many bridges over the various branches of the Erdre and the Loire. By the Canal St. Félix stands the *Castle* of the 11th and 15th centuries. A block to the north is the *Cathedral of St. Pierre,* dating from 1434–1892, with imposing interior and interesting tombs. Across the Cours St. Pierre from the Cathedral stands the *Musée des Beaux Arts,* a large building containing collections (among them 1100 paintings) that rank with the best in France. About half a mile to the west is the interesting *Museum of Natural History,* and, near by, in the *Musée Dobrée,* an important archæological and ethnographical collection. In the *Place Royale* is a huge fountain with many statues and statuettes.

With Nantes the tour of Brittany may be said to end. The tourist may proceed to Angers (55 miles) where there is a wonderful Château (cf. p. 174), and thence via Le Mans and Chartres (p. 164) to Paris (191 miles, p. 149) or to Tours (67 miles) and the Château Country (pp. 172–174); or he may go south from Nantes to Bordeaux (232 miles, p. 177).

THE CHÂTEAU COUNTRY

If one is going south from Paris to the Château Country, instead of taking a side trip from Paris to Chartres, one can make that town his first halting place on the longer trip. From Chartres he may go straight to Orléans; or if he has already visited Chartres, he may go from Paris to Orléans.

Orléans (76 miles from Paris), the Roman *Aurelianum*, is the capital of the Department of the Loiret. The chief attractions are the *Cathedral*, restored in the 17th century, after being partially destroyed by the Huguenots in 1468, a large and imposing structure, with towers 280 feet high; the *Hôtel de Ville*, in the Renaissance style of the 16th century; the *old Hôtel de Ville* (15th century), now containing the *Museum*, a collection of paintings, sculptures, and curiosities; and many quaint *old houses*, among which is the one in which *Agnes Sorel* resided (15 Rue du Tabourg). Here is housed the *Musée Jeanne d'Arc*, which contains an important collection of objects connected with Joan of Arc. In the so-called house of *Diane de Poitiers*, which is architecturally very interesting, there is a museum of local antiquities. In the Place du Martroy there is an equestrian statue of Joan of Arc, by Foyatier, erected by the city in 1855.

From Orléans the tourist will proceed to Blois (35 miles; an hour's ride by train). In **BLOIS** one should walk about the interesting old streets of the city and visit the old abbey-church of *St. Nicolas* (1138–1210). From here he will next visit the *Château of Blois*, architecturally, perhaps, the most important of the Châteaux along the Loire, though not the most pleasing. Of especial interest will be found the façade with its statue of Louis XII over the doorway, the marvellously graceful staircase within a projecting pentagonal tower opening on the court, the apartments of Catherine de Médicis, and those of Henri III, including the King's bedchamber in which the Duke of Guise was assassinated in 1588. Of considerable interest to the American for a rare picture of Washington will be found the otherwise unimportant *Musée* on the second story in the Louis XII wing. One can afford to pass by the *Cathedral of St. Louis*, though there is an excellence or two on the exterior of its generally bastard Gothic style. Interiorally it is simply and only a large cheerful church. On the *terraces* back of the Cathedral, for the enjoyment of which a quiet hour should be reserved, is a new *equestrian statue of Joan of Arc*, by an American sculptress, Anna Vaughn Hyatt, and presented to Blois by J. Sandford Saltus and other residents of New York, which excels in artistic quality most of the other hundreds of statues that have been raised throughout France to the memory of the Fair Maid of Orléans.

On Thursday and Sunday afternoons from May 1st to October

9th, excursions may be made by char-à-banc (fares 20 francs) to the Châteaux of Chambord, Cheverny, and Chaumont. The drive, if it be the first drive of the sort, is a great experience. After crossing the Loire, the road continues for a way along the river side, and then winds inland to the **CHATEAU OF CHAMBORD,** beautifully framed by the avenues of trees that lead to the open park surrounding it. The roof is a riot of towers and pinnacles, many of them beautiful in themselves, but associated with others that are incarnations of ugliness, and all the fruitage of a disordered architectural brain. Built after 1519 as a hunting lodge for Francis I, it became his favorite residence. Its greatest artistic excellence is the double spiral staircase in the centre of the huge pile. It is almost wholly without furniture, though the bed in which the Count de Chambord expected to sleep as King, and the carriage in which he expected to drive to his coronation, but neither of which he ever used, are not without their interest.

From Chambord the drive is continued to the privately owned *Château of Cheverny*, not particularly noteworthy among its two dozen of sister Châteaux, but set in the midst of a magnificent park, with wide open vistas of spacious lawns. In the dining-room is a curious series of paintings illustrating the history of Don Quixote.

Still other miles is the drive continued to *Chaumont*, a town by the side of the Loire. Here one leaves the char-à-banc and walks for half a mile up a fairly steep path shaded by stately trees, till he reaches on the top of a high bluff overlooking the Loire for miles in either direction the **CHATEAU OF CHAUMONT** which is possibly the best located of all the French Châteaux. But five rooms are shown to the visitor. These are interesting enough with their mediæval furnishings, but the chief charm of the place is in the massive towers of the exterior of the Château and in the noble old trees of its many acres of park. The return to Blois skirts the Loire with its quiet charm for over a dozen miles.

From Blois to **TOURS** it is an hour by ordinary train (35 miles). Here the chief lion is the *Cathedral of St. Gatien*, dating from 1170 to 1550. Though its façade was robbed of a hundred life-sized statues during the Revolution, it is still majestic. The chief glories of its interior are its really imposing nave, its three striking rose windows, with lancet windows of even more beautiful mediæval glass, in the apse; and the exquisite tomb of the children of Charles VIII and Anne of Brittany.

One will find charm, too, in seeking out some of the old houses of the town, in the section near the river, and in visiting the *Tour du Trésor* and the *Tour Charlemagne*, left standing as gaunt relics of the once famous basilica of St. Martin, which was built in the 12th–13th centuries, pillaged by the Huguenots in the religious wars of the 16th century, and finally demolished in 1797–1799. Within the Tour Charlemagne was buried Ludgard, third wife of Charlemagne.

From Tours as a centre two all-day excursions may be made by char-à-banc to the Châteaux about the Loire. Each of these is quite as attractive as the one from Blois described at greater length above. From May 1st to October 9th, on Mondays, Wednesdays, and Fridays (fare, 33 francs) excursions are made to the *Châteaux of* **LOCHES,** noted for its dungeons and as the burial place of Agnes Sorel; where time is taken for lunch; of **CHENONCEAUX,** uniquely situated by the side and over the river Cher; which was given by Henri II to Diana of Poitiers, who, after the King's death, was forced by Catherine de Médicis to exchange it for the Château of Chaumont; where Francis II and Mary Queen of Scots spent their honeymoon in 1559; and of **AMBOISE,** overlooking the Loire, with its hugest of round towers and its daintiest of Gothic chapels — that of *St. Hubert*, the reputed resting place of Leonardo da Vinci.

Tuesdays, Thursdays, and Saturdays (fare, 30 francs) one may likewise visit by char-à-banc the *Castles of Villandry*, of **AZAY-LE-RIDEAU,** one of the finest specimens of early Renaissance architecture, with the Indre bathing its foundations on three sides; of **CHINON,** mostly in ruin, where Joan of Arc was received by Charles VII, and where time is taken for lunch; and of **LANGEAIS,** wondrously well preserved and with most imposing towers, the scene of the marriage of Charles VIII and Anne of Brittany. On this drive one also gets views of the *Châteaux of Ussé, Cinq Mars* and *Luynes*. On both excursions return is made to Tours over stretches of some fifteen miles along the Loire. Still other Châteaux may be visited from both Blois and Tours; and yet others by excursion from Paris. But it is in Touraine and along or not far from the Loire that they are scattered so thickly as to give the name of Château Country to the vicinity. One's enjoyment of the Châteaux will be greatly enhanced if before his visit he shall have read Cook's "Old Touraine" (in 2 volumes).

CENTRAL FRANCE

If one's tour through France be continued from the Château Country, the traveller has choice of several routes. He may prefer to visit **ANGERS,** where he will stop to see the *Cathedral of St. Maurice*, the tomb and monument of the good King René, the *Musée David*, containing models or copies of nearly all the works of the famous and prolific sculptor David, and the *Castle*, which is "one of the most imposing buildings of the kind in existence, in spite of the fact that many of its seventeen towers have been razed and though the construction of a boulevard to the south has swept away one of its bastions and filled in its immense moat." (Baedeker.) From Angers return may be made to Paris, or one may go on to Brittany (see p. 169). Or one may proceed from Tours via Poitiers to Bordeaux and the southwest of France or even into

Spain. See pp. 177, 181. Or one may proceed via Vierzon to Bourges (104 miles) reached by good train in about three hours.

BOURGES is on the site of *Avaricum*, destroyed by Cæsar in his Gallic wars. It was the birthplace of Louis XI, of Jacques Cœur, and of Bourdaloue. The *Cathedral* is one of the largest and most magnificent in France. The many columns separating the nave and the double aisles on either side afford many effective vistas. In no other church has one the feeling of greater spaciousness. There is more of the best mediæval stained glass in this Cathedral than in any other church in Europe, though it is not seen to such good advantage as that in the Cathedral of Chartres. The *Hôtel de Ville*, originally the mansion of Jacques Cœur, minister of finance to Charles VII (15th century), is remarkable for the rich beauty of its architecture, and incorporates, in its western façade, two towers of the old *Roman Ramparts* of the town. In the *Place Berry*, adjoining the mansion, is a *modern statue in bronze of Louis XI*, fascinatingly truthful and one of the most satisfying statues in France. A block to the right in the *Maison Cujas* is the *Museum*, both interesting.

Ninety-five miles from Bourges, via *Saincaize* and *St. Germain-des-Fossés*, is **Vichy,** the most frequented watering-place in France. The town is near the Allier River, in a delightful valley, and is thronged with visitors from May to October. The hot springs are of varied character, each being suited to special classes of complaints. Immense quantities of the waters are exported to all parts of the world.

At St. Germain-des-Fossés, instead of continuing to Vichy, one may turn southeast to Lyon (100 miles) and thence down the Rhone Valley to Avignon or Marseille.

But if bent on seeing the best of the scenery of Central France, notwithstanding the varied and beautiful scenery he might find in the Rhone Valley between Lyon and Avignon, the tourist will go from Vichy southwest to **CLERMONT-FERRAND,** which he will do well to make his headquarters for several days. He will wish to see in the town itself its finest church in *Notre Dame Du Port*, its interesting Gothic *Cathedral*, and its *Musée* with its notable *Gallo-Roman collection;* and he will wish to make the town centre for an excursion by rail to the Puy de Dôme (9½ miles in 1¾ hrs., July–Sept.; fares 8, return 10 fcs.), and there study the Monts Dôme, a chain of extinct volcanoes or puys, 60 in number, and for the most part isolated and rounded. The **PUY DE DÔME,** the highest of them all, is 4805 ft. above sea level, and overtops its sister puys by 2000 ft. The mountain railway creeps from Clermont-Ferrand, gradually rising 3600 feet in its course of 9½ miles, the interest in the scenery on either hand momentarily increasing, until, by way of climax, the line forms a spiral about the puy itself. The views from the top are superb.

Nearly 400 feet higher is the **PUY DE SANCY,** the highest

peak of the Monts Dore and, for that matter, in Central France. The ascent is made from the town of *Le Mont-Dore* which is reached by train from Clermont-Ferrand (48 miles). The view is very extensive and very fine.

One hundred and nine miles south of Clermont-Ferrand is **LE PUY,** most picturesquely situated by the Borne and surrounded by a magnificent girdle of not lofty mountains. It is one of the greatest centres for lace making in France. Besides a very interesting *Museum,* there is a unique *Cathedral* with its grand approach of over 130 steps, its great *Portal* and striking *Porch,* and above all its superb *Cloisters.* From the *Rocher de Corneille,* a mass of volcanic rock rising nearly 500 feet above the lower part of the town, one obtains a magnificent view of the surrounding country, especially of the Cévennes to the southeast, and wonders as he looks down at the city below if he has not at last succeeded in finding Joseph and Elizabeth Pennell's " most picturesque spot in the world."

In the southern Cévennes are great plateaux of Jurassic limestone called *Causses.* Originally one plateau, they have become four in the course of geologic ages, separated from each other by gorges which are among the most picturesque features of landscape in France. Of these gorges the **GORGES OF THE TARN** are the most wonderful — perhaps the most remarkable in Europe. The best way of approach is from *Ste. Cécile d'Andorge,* which is on the line south from Le Puy (122 miles) or Clermont-Ferrand (144 miles). From Ste. Cécile d'Andorge a new narrow-gauge line leads to Florac (30 miles). Hence the exciting trip down the ravine worn by the Tarn extends to Millau. There is first a stage of 16½ miles by char-à-banc; then four stages by boat, with a combined length of 26 miles; and a final stage by char-à-banc or omnibus of 13½ or of 20 miles, as one elects to go via Aguessac or Montpellier-le-Vieux. If one can spare the time, we advise him to choose the latter road, as it is not only the more interesting in itself, but suggests many bypaths, and above all makes possible a visit to **MONTPELLIER-LE-VIEUX.** This place is unique, " a chaos of rocks, resembling a ruined city," on a plateau 2 miles long by over a mile broad. The whole trip is of intense interest, though the stages by boat grow wearisome after a while, unless varied by walking or driving. Travellers who are not in haste should spend a night *en route* at the *Château de la Caze* or at *La Malène,* near the finest part of the Gorge.

On reaching Millau, the traveller has choice of continuing his tour south to Béziers, whence he will go to Narbonne and Carcassonne and the Southwest of France, or to Nîmes and the country of Roman France about the lower Rhone. But if he is not hurried and is enamored of the Cévennes as he is sure to be, he will return by char-à-banc to Florac via the *Vallée de la Jonte,* a gorge that duplicates the Tarn in wildness, and *Meyrueis* (26½ miles), stop-

ping *en route* to visit the *Grotto of Dargilan*, whose three branches are a mile in length and are lighted by electricity. They contain remarkable stalactites, one of which, called the *Clocher*, is 65 ft. high. Lunch may be had at Meyrueis. From there to Florac it is 22½ miles, and not the least interesting stage of a very unique and very thrilling circular trip.

From Florac return may be made by the narrow-gauge railway to Ste. Cécile d'Andorge, whence one may proceed to Nîmes (45 miles).

SOUTHWESTERN FRANCE

If the tourist be coming from Brittany or from the Château Country, he will proceed from Nantes or Angers; or from Tours, or Blois, or Orlèans to Bordeaux. (From Nantes it is 235 miles to Bordeaux; from Tours it is 214; and from Orleans it is 316.) If coming from Orlèans, one will have opportunity of breaking his journey at Limoges and Périgueux.

One visits **LIMOGES** not so much for its picturesque location on the Vienne; nor for its older section with its narrow streets and interesting old timber houses; nor for its handsome Renaissance *Hôtel de Ville;* nor yet for its fine *Cathedral of St. Etienne* with its richly decorated North Portal and imposing Interior; but chiefly for its manufacture and collections of porcelain which have made it famous the world around. There are 38 factories, which, on the outbreak of the World War, employed over 8000 hands and annually manufactured porcelain worth $4,000,000. Visitors are made welcome. In the *Musée Adrien-Dubouché* (10–4 or 5, except on Mondays and holidays) is a fine *Ceramic Collection* with certain other less important collections.

PERIGUEUX has a most unusual and most interesting *Cathedral* of Byzantine design. It also possesses the remains of an *arènes* or *Gallo-Roman amphitheatre*, and the remains of a Roman tower known as the *Tour de Vésone*, 228 ft. in circuit by 80 ft. high, and to be compared only with the towers in Nîmes and at La Turbie. From Périgueux the lover of the unusual will be tempted, even at some inconvenience, to make a hurried side trip to **Brantôme** for a glimpse of its 11th-century tower.

BORDEAUX is fourth in size of French cities and possesses a harbor third in importance of the harbors of France, an aggregate tonnage of four millions entering and clearing the port annually. The tourist will want to drive the length of the harbor and twice across the *Pont de Bordeaux*, by many considered the finest bridge in the world; he will wish to see the *Grand Théâtre*, by some critics preferred to the Grand Opera House in Paris; he will also visit the Gothic *Cathedral of St. André*, and leave the city more than ever impressed with the greatness of France.

From Bordeaux the tourist may proceed to Toulouse (160

miles), and thence to Carcassonne (216 miles); or he may go southwest to Bayonne and Biarritz (128 miles) whence he may start upon a six-day motor ride through the Pyrenees, over the Route des Pyrénées, which, ere many years, will be as famous as the now better known Route du Jura and Route des Alpes.

THE PYRENEES: THE ROUTE DES PYRÉNÉES

The country lying along the Pyrenees contains what is perhaps the grandest and most impressive scenery in all France. As one passes higher into the mountains, there appear many beautiful towns in most picturesque situations, and the natural formations of the valleys and the high peaks make a bold and rugged scenery that is not even rivalled by that of Switzerland. This section is greatly in favor with Europeans generally and with the English in particular, and needs only to be known to become as popular with Americans; it contains many prominent thermal stations and health resorts.

For the vacation tourist there are two ways of seeing the Pyrenees: (1) by rail, with excursions into the Pyrenees from such centres as Carcassonne, Toulouse, Lourdes, and Pau; (2) by the char-à-banc service of the Route des Pyrénées. In the following paragraphs we shall outline, first, a trip from east to west by the first method of travel; and secondly, a trip from west to east by the second method.

The country of the Pyrenees may easily be reached on the east from *Cette* (48 miles from Nîmes, 44 from Arles, and 97 from Marseille).

It is 43 miles from Cette to **Narbonne,** a town antedating the Romans, and in the early centuries a great stronghold, occupied successively by the Visigoths and the Saracens. Unfortunately but little remains of interest to indicate its past glory, although it contains an unusual *Cathedral* of the 13th century, of which only the *Choir* has been completed. Although this is exceeded in height only by the Cathedral of Beauvais, the effect of it is spoiled by the high choir screen.

The tourist who proceeds to the west from Narbonne should be on the watch on the left of the coach fully three miles before reaching **CARCASSONNE** (80 miles from Cette) for some of the finest views that he will get of this noted town, always fascinating in its picturesque mediævalism, but of late decades made the more famous by the publication of Naudaud's now famous poem. The old city is one of the most curious in Europe, being at present in practically the same condition as in the Middle Ages, for its walls were very carefully restored by Viollet-le-Duc in 1855–1879. It has a double line of fortifications, which include some fifty round towers and a citadel, which date back to the fifth century, when it was occupied by the Visigoths; but the ramparts were modified in the 12th

and 13th centuries by Vicompte Aton, St. Louis, and Philip the Bold. From Carcassonne one has his first good view of the Pyrenees; and from the ramparts, if the weather be favorable, he will see never-forgettable sunsets. The lower city — the *Ville Basse* — the tourist can afford to ignore, though it contains several churches that are picturesque enough when seen from the city walls — *St. Vincent* and the *Cathedral of St. Michel*. But the church that will never be forgotten by the visitor is the former *Cathedral of St. Nazaire* in the upper city, founded probably in the 8th century, but rebuilt in the 11th–14th. The nave is Romanesque, and the choir and transepts Gothic, and all in perfect proportion, though the church is small. The rose windows and some of the lancets have very rich Stained Glass of the 14th–16th centuries.

If the tourist is planning to go no farther west, he should without fail make the run of a day from Carcassonne into the Pyrenees and return. He will need to rise at five, and take the train at six o'clock for **Quillan** (34 miles). Here, if the date be between June 25th and October 15th, at eight o'clock a char-à-banc is waiting to take him to Mont-Louis, a distance of 42 miles, through the most diversified mountain scenery that could be desired. The **TRIP TO MONT-LOUIS** (4955 ft.) is almost entirely up grade, through two deep gorges of many miles in extent and over several mountains. The return is made to Quillan in the afternoon, and one is back at his hotel in Carcassonne in time for dinner.

Toulouse (136 miles) is a city of over 150,000 inhabitants, and practically all modern. It was the ancient capital of Languedoc. Its importance dates back to the first century, and it has been intimately connected with the various struggles, civil and political, through which France has passed since that time. It was particularly active during the Huguenot troubles. The *Church of St. Sernin*, built between the eleventh and fourteenth centuries, is the principal building, and is regarded as one of the finest of Romanesque churches. It well repays a visit. The *Cathedral of St. Etienne* has a fine Choir and other features of interest. The *Musée St. Raymond* and the *Musée des Beaux Arts* have interesting collections. The beautiful *Hôtel d'Assézat et de Clémence Isaure* houses the *Académie des Jeux-Floraux* which is probably the oldest literary academy in Europe.

LOURDES (236 miles, and 1300 ft. above sea level) is picturesquely situated on the Gave du Pau, with a fine outlook over the Pyrenees. It is famous as being one of the greatest shrines in Europe, to which come every year thousands of pilgrims — never a day without them — on account of the marvellous cures reported to take place here. The town is generally so crowded that it is not well to count on staying over night, but a brief visit will be found an interesting experience.

The most beautiful section of the Pyrenees, and, if one would

agree with some world-travellers, the most beautiful region of lofty mountains in Europe, lies to the south of Lourdes. One takes train to *Pierrefitte-Nestalas* (13 miles), where change is made to the electric mountain railway that climbs in 7 miles over a series of zigzags to **CAUTERETS** (3060 ft.). Through the town flows the Cauterets, a mountain torrent. On all sides rise lofty mountains. There are 24 springs, containing sulphates and silicates, together with alkaline waters, and they make, with the dozen or more "Thermal Etablissements," one of the largest thermal stations in France, accommodating more than 50,000 annual patients and tourists.

There is, perhaps, no better excursion centre in the Pyrenees, unless it be Gavarnie. The easiest real climb, possibly, is to the *Monné* (8935 ft.), whence the view is superb. As quickly made (4½ or 5 hrs.) and almost as comfortably, is the ascent to the top of the *Cabaliros* (7655 ft.), whence the view is even finer — finer than superb! One there needs a Macaulay at his side, to assist him in pressing four or five degrees of comparison out of an adjective! And one visits the magnificent *Cascade de Cérisey* and the *Falls of the Gaube* and the *Lac de Gaube;* and the romantic *Plateau de Cayan* and the beautiful *Valley of Marcadaou*. But greatest of all, and by no means to be missed, is the excursion to **GAVARNIE** (to be made by one of several routes) and the **CIRQUE DE GAVARNIE,** 'a superb amphitheatre, over 2 miles wide, enclosed by limestone mountains, rising in three stages to heights of 6900, 8500, and 9000 ft.' The scenery within this valley is wonderfully bold and rugged, accentuated at sunrise and sunset by the play of colors on the snow-capped peaks, while at noon the *Cascade de Gavarnie*, sun-kissed, becomes resplendently lovely. It is the highest cascade in Europe (1385 ft.), and one of a baker's dozen of waterfalls in the Cirque.

PAU (670 ft.) is superbly situated on the Gave du Pau, 24 miles northwest of Lourdes and 260 from Cette. It is asserted that Pau is the most beautiful inland town in Europe, as Naples is said to be the most beautifully located city by the sea. The exceedingly picturesque *Castle* is the chief feature of the place, aside from the choice panoramic views afforded by the *Boulevard des Pyrénées*. The climate here, and in fact throughout the entire lower Pyrenees, is delicious, and the district is greatly enjoyed as a winter resort, though life here is much quieter than in Nice or Cannes.

Through fine scenery for 66 miles runs the railway from Pau to **Bayonne** (326 miles from Cette). Bayonne is really a Basque city, and the Basques and the Spaniards may be readily distinguished from the French by their dress and appearance. The tourist will wish to see the interesting *Cathedral of Notre Dame* with its sculptured *Portal* and elegant *Cloisters;* and the *Musée Bonnat* with its fine collection of paintings.

Five miles to the southwest is **BIARRITZ,** a great bathing resort on the Bay of Biscay, much frequented for decades by

royalty — and others. Perched on cliffs overlooking the sea — one needs but to glance at a map of the place to understand the picturesqueness of its situation — it has what cliff towns do not always possess, an exceedingly fine beach. It is a centre of brilliant life all through the season, which is an unusually long one, for the climate is mild in the winter and not enervating in the summer. From Biarritz one may take a most delightful excursion to *St. Jean de Luz*, by the sea, and over the border into Spain to **SAN SEBASTIAN** (28 miles), most beautiful and most picturesque of Spanish seaside resorts.

If the date be between June 25th and September 30th, the tourist has chance of seeing the Pyrenees from Biarritz as starting point in such fashion as he cannot possibly see them by side trips from Carcassonne and Lourdes as described above. He may start east from Biarritz on one of the char-à-bancs of the *Route des Pyrénées*, and within six days, if he be hurried, in stages averaging 136 kilometers, traverse the entire chain of the Pyrenees from west to east. Two regular services start east from Biarritz each week, on Mondays and Thursdays. Stop for the night is made at **Mauléon,** and successive night-stops are at Cauterets, at *Bagnères-de-Luchon* (2065 ft.), known locally as *Luchon*, and quite as famous as Cauterets as a watering-place; at Ax-les-Thermes (2350 ft.) with 61 springs, most of them known, as were those of Luchon, to the Romans; and at Font-Romeu (5909 ft.). From Cauterets east there are three services a week, starting on Wednesdays, Thursdays, and Saturdays, thus permitting of a stop of one or three or more days in that finest of centres for visiting the Western Pyrenees. See above. The other halting places are also fine centres for excursions. From **Luchon** one visits the famous *Lac d'Oô*, the *Vallée du Lys* and the beautiful *Cirque du Lys*, and has opportunity of climbing any number of peaks. From **Ax-les-Thermes,** known locally as *Ax*, one may visit, by highway to Soldeu (25 miles) and thence by bridle-path (15 miles), the little republic of Andorra and its capital, **Andorra la Vella** (3560 ft.).

At **Font-Romeu** one has choice of going north through Mont-Louis to Quillan and thence to Carcassonne; or one may proceed from Mont-Louis via the picturesque Solane Road to **Bourg Madame** (3755 ft.), whence he may take one of the most picturesque of electric roads via *Villefranche* to Perpignan (64 miles). The road passes through, or rather, by, Mont-Louis (4955 ft.). At Villefranche one may take an omnibus to *Le Vernet* (3½ miles) whence ascent may be made of the **CANIGOU** (9135 ft.), the finest peak of the Eastern Pyrenees with far-reaching views, whose summit, culminating in a platform 25 ft. by 10, reminds one of the Niesen (7760 ft.) in the Bernese Alps.

From **Perpignan,** an interesting old town without any lions, one proceeds north to Narbonne (40 miles), or south into Spain. For prices on the Route des Pyrénées, see p. 136.

THE VALLEY OF THE LOWER RHONE

The most natural place from which to begin a tour of the Valley of the Lower Rhone, whether one be coming from Switzerland via Geneva, from Paris via Sens and Dijon, or from the Château Country via Bourges, Saincaize and St. Germain-des-Fossés, is **Lyon,** the Roman *Lugdunum,* with magnificent situation at the confluence of the Saône and the Rhone, the second city in France in population, and the first in manufactures. Its chief industries are in silk. From the tower of the *Church of Notre Dame de Fourvières,* the town and its environs are seen to good advantage. In clear weather Mont Blanc, 90 miles to the east, is occasionally visible. Of the public buildings the most noteworthy are the *Church of St. Martin d'Ainay,* one of the oldest in France; the *Palais de la Bourse et du Commerce* in the Renaissance style, the *Hôtel de Ville,* the *Palais des Arts* with huge collections of art of many kinds, the *Cathedral of St. Jean* in both the Romanesque and the Gothic styles, and others of less artistic worth.

The tourist proceeding south from Lyon may stop for the forenoon, say, from nine to twelve, at Vienne (20 miles), and then go on to Avignon, which town he will reach about five o'clock. **Vienne** is picturesquely located at the confluence of the Rhone and the Gère, and was known to the Romans as *Vienna Allobrogum.* It was an early home of Christianity and became the seat of a line of archbishops, who held the title of Primate of Gaul until the Revolution. On reaching the town one will do well to at once engage a cab and drive to the *Cathedral of St. Maurice.* It was formerly a fine Gothic church of the 12th–16th centuries, and in its decay is not without its interest. But of more interest is the *Temple of Augustus and Livia,* built about 41 A.D. under the Emperor Claudius. It measures 50 by 90 ft. and is 57 ft. high; in form it is pseudoperipteral. It resembles the Maison Carrée at Nîmes, but is neither as beautiful nor so well preserved. The tourist should then see what is left of the *Roman Forum,* and from there drive to the top of Mt. Pipet, once the site of a Roman Amphitheatre. The view from the top is fine. A quarter of a mile to the south of the station is the *Aiguille* or *Pyramid,* 80 ft. high. It is probably of the 4th century. On a square base pierced by four arches rises a very elongated pyramid. Despite the unusualness of its form, it is very impressive.

Twice a week in the summer the distance between Lyon and Avignon may be traversed by steamer, and the trip will be found to be one of great charm. By the more hurried traveller, however, who is making his way south via Vienne, the route by rail will be found almost equally as attractive. The lower Rhone is finer than the Danube in the scenery it affords, comparing favorably with the Rhine and Hudson. There are capital chapters on this region

in Paine's "The Car That Went Abroad," including the story of Mark Twain and his Great Stone Face.

AVIGNON, the *Avenio* of the Romans, is 143 miles from Lyon. In 1309 Pope Clement V removed the papal seat from Rome to Avignon, which was the residence of his successors till 1377; and during the great schism, from 1378 to 1418, one of the rival popes always had his throne here. The old *Papal Palace,* which is known locally as the *Palais des Papes,* formerly and for nearly a century used as a barracks, is now undergoing restoration. Near by is the *Cathedral* of the 14th century, which contains the elegant monument of John XXII. Both buildings are on a hill which ends in a bluff overlooking the Rhone. The view from the hill is justly famous, but is excelled by that from the *Tour de Trouillas* of the Palais des Papes. In the *Musée Calvet* (daily; fee) there is a fine collection of Roman antiquities, with mediæval curiosities, paintings, etc. In the garden behind the Museum a monument was erected in 1823 to Petrarch's Laura. It was in Avignon that the poet first saw her, and he long made his home in the city. The old walls of the city, built in the 14th century, with their towers and gates, are in almost perfect preservation, but are low and do not appeal to the traveller as do those of **Villeneuve-les-Avignon,** three miles distant, to which town one should drive for a closer inspection of its fort and ramparts, and for views of the Rhone Valley and especially of Avignon.

Avignon may well be made the centre for other excursions — to Orange and Vaison; to Carpentras; to Vaucluse and Cavaillon.

ORANGE, 18 miles north of Avignon, contains two of the finest and best preserved monuments of Roman times to be found outside of Italy. The *Triumphal Arch* on the north edge of the town erected, probably, soon after 25 A.D. is almost equally attractive, whether first approached from the town or the country. It is 28 feet by 64, and 61½ ft. high. It consists of three arches, the central arch larger than the other two, and is very richly decorated. Even more colossal in its appeal is the *Roman Theatre* in the midst of the town with its façade of the challenging dimensions of 121 ft. in height, 338 ft. in length and 13 ft. in thickness. The hemicycle originally had seats for 7000 spectators, and was excavated from the hill that rises to the back. Many of the seats have been restored since 1897, so that now performances are given every August by the Comédie Française. The acoustics are perfect. A visit to the town should not be concluded without a climb to the top of the hill back of the Theatre for the extensive view.

Those interested in archæology will find in **Vaison** (17½ miles by mountain railway from Orange) a well preserved *Roman Bridge,* and a *Roman Theatre* not well preserved, together with a small *ex-Cathedral* with beautiful *Cloisters;* in *Carpentras* (17 miles from Avignon, reached by rail and by motor bus), and in *Cavaillon* (5½ miles from L'Isle-sur-la-Sorgue, see below), *Roman Trium-*

phal Arches, which are worth the seeing, but neither of them imposing.

Vaucluse, where the house of Petrarch is shown, and the "fountain" celebrated in his poetry, may be visited from Avignon by taking the train (15 miles) to *L'Isle-sur-la-Sorgue*, and diligence from there. It is about 4 miles to the village of Vaucluse, and a mile farther to the ravine in which the Sorgue has its source, the "chiare, fresche, e dolce acque" of the poet.

NIMES, the ancient *Nemausus*, may be reached by rail from Avignon, via *Tarascon* (31 miles). It is richer in Roman remains than any city in Europe except Rome itself. The *Amphitheatre* is one of the largest of its class, and remarkable for its preservation, the exterior being almost complete. Its circumference is nearly 1200 feet, and it could accommodate 20,000 spectators. It was probably erected about A.D. 140. The *Maison Carrée* is a Roman temple, 83 feet by 42, with a portico of 10 beautiful Corinthian columns in front: it is justly famed as one of the most beautiful buildings of Roman times. It now contains a museum of antiquities, etc. The *Nymphæum* is a ruined temple, probably dedicated to the Nymphs. Near it are the remains of a Roman reservoir. The *Tour Magne* (*turris magna*) is a Roman tower, which may have formed part of the ancient fortifications; there is a good view from the top. Two of the old Roman *gates* still remain, one of which bears an inscription in honor of Augustus (B.C. 23). In the *Musée Lapidaire* are valuable collections of Gallo-Roman antiquities and notable models of ancient buildings. The *Jardin de la Fontaine* is a beautiful promenade. Jean Nicot, who introduced tobacco into France, and from whom it gets its botanical name, was a physician of Nîmes; and Guizot was born here, as was also Alphonse Daudet, to whom a very attractive statue has been erected in the centre of the town. The *Château d'Eau Antique* is a circular reservoir, discovered and excavated in 1844, from which through ten apertures issued the water that was brought to the town by the aqueduct of which the Pont du Gard was a part.

Remoulins, 13 miles from Nîmes and 16 from Avignon (Gare du Pont), is the point of departure for a visit to the Pont du Gard, two miles distant by omnibus. The **PONT DU GARD** is one of the grandest Roman works in existence. It is a bridge and aqueduct over the Gard, 880 ft. long and 160 ft. high, consisting of a triple system of arches, the lowest being 6, the next 11, and the uppermost 35 in number, and was originally part of an aqueduct over 25 miles long, built to conduct water to Nîmes. (For its end, see under Nîmes, above. The tourist should also visit four similar structures in France and Italy, inspired, without doubt, by the Pont du Gard, each with three tiers of arches: the Aqueduct de Roquefavour at Roquefavour in South France; the Viaduct over the Gorge of Ariccia between Albano and Ariccia, and the colossal Aqueduct at Ascoli Piceno, both in Central Italy; and the Ponti

della Valle, near Maddaloni Superiore in Southern Italy. Cf. pp. 187, 399, 420, 418.)

From Nîmes one should not fail to make a side trip which requires about six hours, to **AIGUES-MORTES** and return. Though now seven miles from the Mediterranean, this city was once on the sea; and it was chosen by St. Louis as the port of embarkation for his Crusades of 1248 and 1270, from the latter of which he never returned. The *Walls* are one of the most remarkable and picturesque sights in France and are to be compared only with those of Carcassonne. Begun in 1267–69 by St. Louis, they were completed in 1270–75 by his son, Philip the Bold. They have never suffered vicissitude, and are to-day in an almost perfect state of preservation, with their fifteen towers, both square and round, and ten gates. They vary in height from 25–33 ft. and form a rectangle 330 yards by 600. The tourist should not fail to see the statue to St. Louis in the chief square, and climb to the top of the *Tour de Constance* which has walls 20 ft. thick and which with its watch turret on top, is 180 ft. high. After the Revocation of the Edict of Nantes, this tower was used as a prison for Protestants, some of whom languished here for over 30 years. The most striking features of the level landscape as seen from the tower are the four long straight canals leading to the city, and great heaps of salt, collected by the evaporation of the water in the salt lagoons near by. Instead of walking about the town on the walls, as one usually does in seeing a walled city, one will do better to walk about the town without the walls.

If one is planning to see in Southwest France only Carcassonne, he will do well to proceed to that city from Nîmes (see p. 178 ff.) and continue his journey from Carcassonne (stopping over a train, perhaps, at Narbonne, and changing cars either at Lunel or Tarascon) to Arles.

ARLES, the Roman *Arelate* or *Arelas*, lies by the Rhone (20 miles from Nîmes and 25 south of Avignon). Next to Nîmes it is the most interesting of the former Roman cities of France. The *Amphitheatre* is larger than the one at Nîmes, but not so well preserved; it is nearly 1500 feet in circuit, and had seats for 26,000 spectators. There are also the ruins of a large *Theatre*, and fragments of other Roman buildings. The beautiful statue in the Louvre at Paris, known as the *Venus of Arles*, a rival of the Venus de' Medici, was found in the theatre in 1651. A replica is to be seen in the *Hôtel de Ville* which faces the *Place de la République*. In the Place stands a *Roman Obelisk*, formerly the "meta" of an ancient Circus. On the east of the Place stands the *Cathedral of St. Trophime*, which with the adjacent beautiful *Cloisters*, is of considerable interest; and of especial interest is its highly decorated Porch. On the west of the Place in the *Musée Lapidaire*, in the old Church of Ste. Anne, are many antiquities of the greatest interest which have been found in and about the city. The *Mu-*

séon Arlaten in the *Palais du Félibrige*, founded by the Provençal poet Mistral in 1897, contains an interesting ethnographical collection illustrating the customs and costumes of Provence and a "Mistral room." One should not leave Arles without walking or driving through the *Allée des Tombeaux* in the *Aliscamps*, once a Roman cemetery, adown a street lined on either side with sarcophagi to the ruined though picturesque old *Church of St. Honorat*, whose hexagonal Tower is one of the landmarks of the town. The Aliscamps became a very famous burial place in the Middle Ages, bodies being brought to it from great distances; it is mentioned by Dante in the "Inferno" (IX, 112).

Arles may well be made the centre for excursions by rail to **St. Gilles-du-Gard** (12 miles) for the portal of the church, of rare delicacy, though much mutilated, and to **Les Saintes Maries,** for the church of the 10th century, rebuilt in 1144 and restored by King René in 1449. With its battlemented walls, its tower and small windows, like St. Victor in Marseille it resembles a fortress. It owes its name to Mary of Bethany, Mary the mother of James, and Mary Magdalene, who, according to tradition, landed here with Lazarus and Martha and Sarah, their servant. The bones of the first two Marys and of their black servant Sarah are here interred. Each 24th and 25th of May, the church is thronged by great numbers of pilgrims from all over old Provence, among them many gypsies who come in honor of the black Sarah.

Arles may also be made the centre for an excursion to Aigues-Mortes, though one's tour is better balanced if the visit be made from Nîmes (see p. 184). But if one has not visited Les Baux and St. Remy from Avignon, then he should without fail see these two points by automobile from Arles, first stopping on the way at **Montmajour** for its Abbey of the 10th–14th centuries. Partly underground is the *Chapelle St. Pierre*, the traditional retreat of St. Trophimus.

The drive from Montmajour to within a few miles of **LES BAUX** is charming, when, from the moment that one catches his first glimpse of the ruined stronghold on its mountainous perch it becomes one of overwhelming interest. So, too, of the ruins, which are stupendous. The place was once the most powerful in Provence, whose lords owned 78 towns and castles. Once upon a time Guillaume des Baux became King of Arles, and Jaume des Baux titular Emperor of Constantinople. The six miles from Les Baux to St. Remy through the low mountains of the Alpines over roads that wind in every conceivable direction, is never to be forgotten.

At **ST. REMY** one sees two of the most striking Roman monuments in Southern France, the splendidly proportioned *Triumphal Arch* which is not as well preserved as that of Orange, and the so-called *Tomb of the Julii*, a mausoleum in three stories dating, as does the Arch, from about the beginning of the Christian era. The return to Arles is over an Avenue lined for many miles

by rows of plane trees — one of the longest such shaded roads in all France.

Unless you have already stopped over a train at **Tarascon,** you should, before leaving Arles, make a hurried excursion to the city immortalized by Daudet in his satirical romance of "Tartarin of Tarascon." Of course your driver will point out the house of Tartarin; and perhaps you will see the *Church of Ste. Marthe* and its tomb of the saint (cf. p. 186); and you will be duly impressed by the massiveness of the Gothic Château, once the home of King René of Anjou but now a prison. You will not be allowed to enter unless you have thought to bring ticket of admission from the Sous-Préfet of Arles. But that will not matter, for you will hurry over the river to **Beaucaire,** also immortalized in literature, by the anonymous author of the rare old French romance of "Aucassin and Nicolette." You will drive through the fine park of plane trees to the rear of the ruined Château, built in the 13th–14th centuries on a massive rock overlooking the Rhone. You will climb to the keep and there have a beautiful view across and up and down the Rhone; and you will hurry back to Tarascon to catch your train, glad that you have seen the day.

Aix-en-Provence is easily reached from Arles (53 miles) with change of cars at Rognac. After leaving **St. Chamas,** *en route* to Rognac, one may see on the right the *Pont Flavien* over the Touloubre, a fine bridge of the era of Augustus, uniquely adorned with a delicate Corinthian arch at each end.

At **Roquefavour,** midway between Rognac and Aix, is the *Aqueduc de Roquefavour* constructed in 1842–47, that more nearly parallels the marvels in engineering of the Pont du Gard than anything else in France. Like its prototype it is also in three stories, with a length of 1290 feet, and at its greatest height reaches skyward 270 feet. It forms part of the Canal de Marseille, which conducts water from the Durance to Marseille, a distance of 57 miles. The railway passes under one of its arches (cf. p. 184).

AIX-EN-PROVENCE may well claim a day, for it is a city of varied charm. One will of course see the *Cathedral of St. Saveur* for its famous *Doors* and other quiet attractions, and its Musée, and the statue of the good King René. The reader who would study further this country about the Lower Rhone would do well to read Cook's "Old Provence" (in 2 volumes).

MARSEILLE, the ancient *Massilia,* founded by the Greeks 600 B.C. and retaining much of its Grecian character under the Romans, but, because of its repeated destruction, retaining little of either Greek or Roman influence to-day, is a city of great commercial importance, wealthy and flourishing, with a population of about 600,000. It is 53 miles from Arles and 532 from Paris, and first in importance of French seaports. The newer streets will remind one of those of Paris. From the hill on which stands the

Church of Notre Dame de la Garde one can have an admirable view of the city and the harbor. At the *Anse des Catalans*, on the east side of the city, are excellent sea baths. One should not fail to see the mediæval *Fortress-Church of St. Victor*, and, if he be so inclined, the new *Cathedral of Ste. Marie Majeure*, a lavishly adorned neo-Byzantine structure in striped marbles, the largest church built in the 19th century, which will appeal only to those who like that sort of thing. The *Palais de Longchamp* is one of the most successful and imposing Renaissance buildings to be found in Europe. It consists of two large palaces on either side, connected at the back by curved Ionic colonnades joined by a central triumphal arch. Architectural ornament and decorations of sculpture are used in profusion. In the centre descends a series of cascades. All in all, it is in the grand style. The two side buildings house the *Musée des Beaux-Arts* and a *Natural History Museum*.

All lovers of romance will wish to take a trip by one of the lines of small steamers which requires not much more than two hours, to the *Island* and *Château d'If*, two miles to the west of the harbor. Here, if they be but credulous enough, they will see the dungeon occupied by Edmund Dantes, the Count of Monte Cristo, in the novel of that name by Alexandre Dumas, Père, and the dungeons of others known to history. One should include in a very varied day's experiences luncheon at Basso's on the *Quai de la Fraternité* to the east of the *Vieux Port* for the specialty of Marseille, the soup or chowder known as Bouillabaisse, "made of fish boiled in oil, flavored with laurel-leaves, onions, garlic, and tomatoes, and colored with saffron," and all immortalized by Thackeray; and he may conclude his day's experiences with a tram ride on the Corniche, a long winding avenue along the coast, at times hewn out of the rocks, and a visit to the Château Borély, for its *Musée* of Greek, Roman, and Egyptian antiquities.

THE FRENCH RIVIERA

The French Riviera may be defined as the strip of coast extending from Marseille on the west to the Italian border on the east, a distance of 156 miles by rail, though only Deity and the hydrographer know how many miles it is by the windings and indentations of the sea. Sometimes the coast widens out to a distance of several miles, as it does by the mouth of the Var near Nice; but for the most part the Riviera is very narrow, and not infrequently shrinks to nothingness, so that the highway that parallels the coast must climb the cliffs above, and the railway thread its way through tunnels. The scenery is famed the world over; it is varied enough to suit any traveller's taste; it vies with that of the Northern Italian Riviera from Ventimiglia to Spezia; of the Southern Italian Riviera about the Bay of Naples and along the Gulf of Salerno; with the scenery of the Dalmatian

Coast, and of Taormina and the north coast of Sicily. The Riviera is a synonym for beauty. For well on to a century travellers have flocked to it in increasing numbers. Until recently, however, it has been known chiefly as a winter resort, where invalids have sought relief from their pulmonary or rheumatic troubles, and others respite from the cold and rigor of northern latitudes; for its winters are among the mildest in Europe. Of late years the larger towns see more and more of their hotels open the year round, and American tourists in particular are discovering its charms as a summer resort.

If the American tourist has stopped for the day in Marseille, he should have the sanity to begin his enjoyment of the Riviera by taking a tram ride over the *Corniche*, which begins a little beyond the *Fort d'Entrecasteaux* and follows the rocky shore for a distance of nearly five miles, affording superb views of the bay and islands off the coast. Then, if he be so inclined, and if he find the steamers running, which service has been but scanty and unsatisfactory since the War, he may be among those who will care to see the Riviera, in the large, by boat from Marseille to Nice or to Genoa. But we do not advise this procedure for a first visit.

If one's time be limited to a matter of a few days or a week for the Riviera, he will take morning train from Aix-en-Provence or Marseille for *Nice*. Not every user of this handbook will agree with the editor that one's destination should be Nice; for **Hyères, Fréjus, Valescure** and **St. Raphaël** all have their devotees; as have **Le Trayas** of the romantic site, **Théoule** the sheltered, with its panoramic view of the *Bay of Cannes*, the *Iles de Lérins* and the *Maritime Alps*, and **La Napoule** with almost as many attractions; as have **Cannes** the aristocratic, with perhaps the best climate along the whole Riviera, and **Antibes** and **Cagnes;** as have **Beaulieu** and **Monaco** and **Monte Carlo** and **Mentone.** The traveller who has weeks or months for the Riviera will do well to explore for himself, and find in the fourteen places mentioned above or in fourteen others that may prove quite as attractive to him, the Riviera site of his choice. But all things considered, for the traveller who is making his first visit to the Riviera and who can spend but a few days among all its attractions, **NICE** is by far the best centre.

It is best because it is most central, and because it is a centre for a score of excursions that never duplicate each other in charm. It is to be noted that other points along the Riviera are also fine centres for excursions. Nice itself will strike one as very cosmopolitan. The newer part of the town is a veritable city of hotels, with prices to suit the purse. The tourist should not fail to see the *Chapelle Russe* and the *Russian Cathedral*. On the pier is a *Casino*, and stretching on either side in majestic curve is the *Quai du Midi* and the *Promenade des Anglais*. "The cottage colony of *Cimiez*" lies on a hill to the north of the town with the magnifi-

cent Hotel Regina dominating the scene, near which is a statue to Queen Victoria who often made there a winter sojourn. At one side are the scanty ruins of a Roman *Amphitheatre.*

If one can remain in Nice over only two nights, he should not fail to take an afternoon excursion to Mentone, via the **GRANDE CORNICHE,** perhaps the most famed mountain driveway in France, stopping at **La Turbie** for twenty minutes for the fine views and especially for an examination of the *Tour d'Auguste,* the mighty relic of a once mightier tower erected by the Roman Senate in 6 B.C. in celebration of the subjection of the Alpine tribes. The most impressive view of it is to be had when one first comes in sight of La Turbie. From La Turbie one gets superb views of the *Côte d'Azure,* as this stretch of the Riviera has been named, from *Cap Ferrat* to *Cap Martin,* including the picturesque peninsula of the Principality of Monaco and Monte Carlo. Stops are also made just to the east of Mentone on the Italian border, and on the return by the coast road at **Monte Carlo,** where one may have an hour at the celebrated gambling resort in the *Casino.* Return to Nice on the regular tour is made by the *coast road;* but a far more beautiful road is the *Petite Corniche.* This excursion, which should be made in the afternoon if one wishes the best scenic effects, and from ten to four if one wishes to make a third stop at the *Marine Museum* erected by the late Prince of Monaco at Monaco, is, all things considered, the finest to be made along the Riviera.

A second and all-day excursion to the west will introduce one to a superficial acquaintance with the *Middle French Riviera,* if he has come from Genoa, or will deepen one's impressions if he has come from Marseille. From Nice to Cannes the coast is tame, but from Cannes to St. Raphaël, where halt is made for lunch, the coast vies in ruggedness with the Eastern Italian Riviera. The road between these points has been well named the *Corniche d'Or* and the coast the *Côte d'Or.* On leaving Fréjus, the road turns inland across and around the range of mountains known as the Estérel.

Perhaps the three other most desirable excursions from Nice are these: to *Grasse* via the *Gorges du Loup;* to *Beuil* through the *Gorges du Cians;* and to *Guillaumes* via the *Gorges de Daluis* (a sort of replica of the Gorges du Cian) with a glimpse of Entrevaux, second in picturesqueness only to Carcassonne among the towns of Southern France. (This last excursion is the first half-day stage on the Route des Alpes.) When these last two excursions are combined, as is sometimes done, the drive becomes one of unsurpassed charm. Having taken these representative excursions, one may leave Nice, feeling that he has had a splendid introduction to the French Riviera.

If one may proceed with a little more deliberation from Marseille to Nice, he may choose to stop for a day or longer at **TOULON,**

one of the chief naval stations of France, for enjoyment of its finely sheltered situation and the excursions that may be made therefrom with slight expenditure of money and effort. From the *Pilgrimage-Chapel of Notre Dame de la Garde* (1180 ft., reached by boat and climb), a superb view is to be had of the coast from Marseille to the *Iles d'Hyères*. There are lovers of France who think that this coast is unsurpassed in charm by any part of the Riviera.

From Toulon, one may proceed by tram, or better by the narrow-gauge Ligne du Sud to **HYERES,** the oldest of the Riviera winter resorts, and still loved by those who are content to avoid the more fashionable resorts farther to the east. Hyères is noted for its flowers and early fruits. It is well sheltered from the north and northeast winds but not wholly from the mistral.

From Toulon or Hyères there is a coast road (narrow gauge) to St. Raphaël along a very charming bit of the Riviera, that for various reasons not more than one traveller in fifty ever sees, for the tourist who is hurrying on to Nice goes by the P.L.M. railway from Toulon to the north of the Mountains of the Moors (Les Montagnes des Maures) and so misses the coast. But a narrow-gauge railway almost invariably means beautiful and varied scenery; and he who elects, at the cost of a few extra hours, to take the Ligne du Sud from Toulon via Hyères to St. Raphaël may enjoy not only the thinly populated and little visited *Mountains of the Moors,* but the coast as well. Circular tickets valid for 15 days are issued by both the P.L.M. and the du Sud companies either from Toulon or Hyères to Nice, going by the coast to St. Raphaël, and returning via *Carnoules,* or *vice versa.* The principal places along the coast are **Bormes,** on a hill, though well sheltered; **Le Lavandou,** in a picturesque location and named from the lavender which covers the hills in the vicinity; **Cavalaire,** beautifully sheltered and a most desirable centre for excursions; **Ste. Maxime,** a good bathing and winter resort; and **Fréjus,** settled of old by the Romans and half-circled by a most magnificent girdle of mountains.

Fréjus offers many attractions to the archæologist — the ruins of an *Amphitheatre* dating, probably, from the reign of Septimius Severus (193–211 A.D.); many arches of an ancient *Aqueduct;* a picturesque kind of tower called the *Lanterne d'Auguste,* though it is too low ever to have been used as a lighthouse; the hardly recognizable remains of a *Roman Theatre;* a better preserved *Roman Bridge* and the old *Cathedral of Notre Dame et St. Etienne,* which is not without its interest in its eight antique columns, and doors adorned with Renaissance carving.

From Fréjus to St. Raphaël the coast road is not nearly as interesting as one that turns inland and passes by **Valescure,** a settlement of winter houses and hotels frequented mostly by the English, where one may see some of the finest umbrella pines in France. If one has not gone by Toulon and Hyères and the coast

road to St. Raphaël, if he has left Marseille as late as ten or ten-thirty in the morning, he will do well to stop over a train at St. Raphaël, where he may lunch well and cheaply, and whence he may see by taxi Valescure and Fréjus. Later in the afternoon he may continue his route from St. Raphaël to Nice.

THE FRENCH ALPS: THE ROUTE DES ALPES

Nowhere else in the world has the motor car wrought a greater revolution than in France; among its accomplishments it has helped more perhaps than anything else to discover to the tourist the fact that the Pyrenees and the French Alps have as irresistible charms as have the Swiss and Italian Alps. Chamonix and the region around Mont Blanc have long made their appeal to the discerning traveller; but they, while being in and of France, may almost be said to belong to the Swiss tour.

But thanks to the development of the automobile, there has been introduced to the tourist world between June 15th and September 15th of each year a motor service between Nice on the Mediterranean and Thonon-les-Bains, Evian-les-Bains, or Geneva on the Lake of Geneva, which may be taken in as few as six days, night stops being made at Barcelonnette, Briançon, Grenoble, Annecy, Chamonix. The route is over a dozen passes and affords a series of ever-changing views and thrilling experiences. The trip may, of course, be made in either direction; but it is better from every consideration, if possible, to make the tour from south to north, as the route grows in grandeur and in the multiplicity of its attractions.

Barcelonnette and **Briançon** are both picturesquely located and are good centres for excursions in the mountains and passes around. But **GRENOBLE**, uniquely situated by the Isère, where the Valley of the Isère, making a great curve, is met by the Valley of the Drac, and surrounded with Alpine peaks 10,000 ft. in height eclipses all such centres in France, save Chamonix. Grenoble has long been noted as one of the best places in France in which one may study the French language. It is the seat of a *University* and contains a mediocre *Cathedral*. It has a *Museum of Paintings and Sculpture* and a *Library* of nearly a half million volumes.

LA GRANDE CHARTREUSE, the mother house of the order of Carthusian monks, founded by St. Bruno in 1084 and secularized in 1901–03, may be made the object of an excursion either from Grenoble or Chambéry, reached by two routes from each centre (15 or 25 miles), the distance depending on the route chosen. It is one of the stations on the Route des Alpes, and because of the many attractions it offers, halt is here made for lunch.

CHAMBERY, with its charming environs, is both an intellectual and industrial centre. It was once the capital of Savoy. The *Cathedral,* built in 1430, and the *monument of Général de*

Boigne, who bequeathed a large fortune to the town, are to be noticed. The Musée will be found of especial interest in that it contains a *Relief Map of the French Alps* and relics from the lake-dwellings by the Lac du Bourget. *Les Charmettes*, once the residence of Rousseau, is a mile and a half distant.

AIX-LES-BAINS (7 miles north of Chambéry) familiarly known to the American doughboy during the Great War as "Aches and Pains," is a much frequented watering-place, situated in a mountain valley about a mile from the beautiful *Lake of Bourget*. The sulphur springs here were known to the Romans (*Aquæ Allobrogum*, or *Aquæ Gratianæ*), and a few remains of the Roman period are still to be seen in the neighborhood. In the *Musée Lepic* are antiquities from the lake dwellings of the Lac du Bourget.

In a beautiful situation also is **ANNECY,** "an old-fashioned town" at the north end of the varied and lovely Lake of Annecy. It affords many excursions.

CHAMONIX (or *Chamouni*, 3390 ft.) is noted for its admirable position in front of the range of Mont Blanc, commanding a view of its peaks, passes, and glaciers, as well as for the many excursions in its neighborhood. It is a town of many hotels. Accommodations should be engaged beforehand, as every available room is likely to be occupied in July and August. The excursion of most interest to one who can spend but a day or two here is to the *Montanvert*, a height (6303 feet) on the east side of the valley, whence there is a view of the *Mer de Glace*, an immense river of ice, over 4 miles long and ½–1¼ miles broad, formed by the *Glaciers du Géant, de Leschaux*, and *de Talèfre*, that take their rise in the gorges of Mont Blanc. The Montanvert is not difficult of access, though it requires 2½ hours for the climb on foot. The hurried traveller, however, would do well to take the funicular railway which carries one to the top in 50 minutes. From the station of Montanvert one climbs down to the edge of the ice river. 'Tis a great experience and practicable even for ladies, to venture out on the glacier, and, assisted by a guide, to make one's way across and down to the *Chapeau* (5682 ft.), from which are to be had other fine views. Descent may be made to the *Hôtel Beau-Séjour*, and thence to *Les Tines*, whence one may take train to Chamonix.

Other excursions from Chamonix lead one to the *Jardin* (9144 feet), in the midst of the *Glacier de Talèfre*, a rocky oasis in a wilderness of ice, taking its name from the Alpine flowers that bloom there in August; to the *Flégère* (5925 feet), whence Mont Blanc with its immense snowfields may be seen from base to summit; to the *Brévent* (8274 feet), which affords nearly the same view as the Flégère (even better for Mont Blanc); and to the *Glacier des Bossons*, remarkable for its tall pyramids of blue ice (a short and easy excursion).

Guides are not absolutely necessary for any of these excursions,

except the *Jardin* (a trip for experts only) and the passage across the *Mer de Glace* to or from the *Chapeau*. The guides form a society, which has adopted a uniform tariff for these excursions. There is also a fixed tariff for longer and more difficult excursions (to the top of Mont Blanc, etc.), for which, as for everything else pertaining to the engagement of guides, inquiry may be made at the office of the *Guide en Chef*, at Chamonix.

Tourists who can prolong their stay in Chamonix will wish to take the electric railway to *Le Fayet* (12 miles) and thence proceed by the Chemin de Fer du Mont-Blanc via *Col de Voza* (5430 ft., 5 miles) to *Bionnassay* (8200 ft.), one of the most beautiful and impressive points in the French Alps.

For the various routes from Chamonix to Geneva, see pp. 309.

At **COMBLOUX** (2½ hrs. by char-à-banc from Chamonix) stop is made for luncheon. The views of Mont Blanc are even finer than from Chamonix, but there is not the same opportunity for excursions. Beyond Combloux, the route continues through *Sallanches* and *Cluses;* then climbs the *Col des Gets;* and thence through the picturesque *Gorges du Diable* and the *Gorges of the Drance* to **Thonon-les-Bains** and **Evian-les-Bains,** popular watering-places on the Lake of Geneva. From either of these towns the tourist may proceed by rail or steamer to Geneva. (See p. 306.)

Various points on the Route des Alpes may be reached by rail, as Briançon to be reached by rail from Nice, via *Digne* and *St. Auban*, and Chamonix, by rail from Geneva and from Martigny. Aix-les-Bains, Chambéry and Grenoble are all on the railway leading from Geneva to *Valence* in the Valley of the Rhone, midway between Lyon and Avignon. These points may also be reached from Turin (though change of cars must be made at *Montmélian*, if one's destination be Grenoble). As the Route des Alpes runs daily char-à-bancs during the three months of its summer service, it will be seen that one may take it in sections with frequent stops for excursions; or one may take but a stage or two and continue his tour by rail. For prices on the Route des Alpes, see p. 136.

FROM GENEVA TO BELFORT: THE ROUTE DU JURA

Of recent years there has been established during the summer months a char-à-banc service between Geneva and Belfort known as the *Route du Jura*, which is virtually an extension of the better known *Route des Alpes* from Nice to Geneva. It is not as fine as the longer route, but it is in every way worth while, and it affords two delightful days of char-à-bancing *en route* to Paris or to Belgium and Holland. It traverses some of the finest valleys and passes of those ranges of the Jura Mountains lying within France.

The trip from Geneva to Belfort occupies two days, the night

between being spent in **BESANÇON,** the *Vesontio* of the Sequani and of the Romans, a venerable town of about 60,000 population, around the greater part of which sweeps in noble curve the River Doubs, which here forms almost a circle. The city is superbly defended by a *Citadel* on the hill rising from the middle of the neck of the peninsula formed by the river. It will be of especial interest to all who have read the First Book of Cæsar's "Gallic War." The dilapidated *Porte de Mars* near the Citadel is thought to have been built by Marcus Aurelius about 167 A.D.

Belfort contains but little of interest to the vacation tourist, though he may think it well worth his while to see, in front of the imposing *Citadel* on the east edge of the city the colossal *Lion of Belfort.* Not yet as famous as the Lion of Lucerne, since Belfort has, until recently, been visited by but comparatively few, the monument is really very impressive, being 72 feet long and 36 feet high, carved in red sandstone by Bartholdi in commemoration of the defence made by the town in 1870–1871. For prices on the Route du Jura, see p. 136.

FROM LUXEMBURG TO BASEL

From Luxemburg (cf. p. 130) to Metz it is 38 miles; to Strasbourg, 137; to Basel, 225.

Metz, an attractive city of 70,000 inhabitants on the Moselle, because of its strategic situation has figured often in the pages of history. Ceded to Germany by the treaty of Frankfort in 1871, it was made by the Germans one of the strongest fortresses in Europe. With the Armistice it again passed into the possession of France. Three of its ten gates, the *French,* the *German,* and the *Roman,* are worth the seeing. Its mammoth and substantial railway station is in wretched taste. Its one lion is its interesting *Cathedral,* celebrated for its windows of the 14th–16th centuries. The tourist will do well to climb to the top of the unfinished *Tower* (387 ft.) for a magnificent view of the city and its fortifications; and he will be sure to see the life-size *statue of the prophet Ezekiel* on a corner of the exterior of the Cathedral, wearing the features of William II. of Germany, on which there hung for some weeks after Metz was recovered by France a placard with the inscription "*Sic transit gloria mundi.*" It is to be hoped that the intention of removing the statue will not be carried out.

STRASBOURG is not only on the main line from Brussels and Luxemburg to Switzerland, but also within easy reach of Paris by airplane, of Heidelberg by branch line from Appenweier, and of Schaffhausen by the railway through the Black Forest and line from Appenweier. The ancient capital of Alsace, from 1681 to 1871 in the possession of France, taken by Germany after the Franco-Prussian War, she is now once again since the Armistice restored to France. Strasbourg lies 2 miles west of the Rhine on the

Ill. It is a city that the tourist should not fail to visit. Its population is c. 175,000.

The *Cathedral* was founded in 1015 on the site of a church built by Clovis in 510, and the interior was finished in 1275. The façade, begun in 1277, was the work of Erwin von Steinbach. His daughter Sabina, to whom much of the finest sculpture of the church is ascribed, and who is honored with a statue at the south portal, is now regarded as a mythical person. The upper part of the spire, the work of John Hültz of Cologne, was completed in 1439. The plan contemplated a twin spire which was never added. The choir, crypt, and part of the transept are the oldest portions of the church and are Romanesque; in the remainder we have illustrations of the rise and perfect development of Gothic, and, in the upper part of the façade and the spire, of its incipient decline. The spire is 465 feet in height (216 to the "platform," 249 from there to the top). There is an admirable view from the platform — the highest point to which it is worth while to ascend. Within the church, the carved *Pulpit* (1486), the "pillar of the Angels" (ascribed to Sabina), and other fine sculptures are to be noted; as also the *Windows*, some of which retain the original glass, and the *Astronomical Clock* (made by Schwilgué, 1838–1842, to replace the old one), the puppets of which, especially at the hour of noon, are a greater attraction to some visitors than all the glories of the Cathedral. Opposite the south portal of the Cathedral is the old *Episcopal Palace* containing the *Municipal Museum of Art*, and a collection of over 500 paintings.

The *Church of St. Thomas*, built in the 13th and 14th centuries, contains the celebrated *Monument to Marshal Saxe*, erected by Louis XV — the design in bad taste, but the sculpture admirably executed. The *Neu Kirche* (13th century) destroyed by fire in the siege of 1870, has been handsomely rebuilt. It has a fine organ, recitals on which are often given. The new buildings of the *University* are on an imposing scale; and the neighborhood, with its broad streets recently laid out, forms a marked contrast to the older parts of the city, which exhibit in many blocks mediæval architecture with all its charm. The *Orangerie* is an attractive public garden, and there is a smaller park called the *Contades*.

From Strasbourg the railway continues to Basel on the west side of the Rhine, via *Mülhausen* (89 miles); but the route on the east side of the river, via *Appenweier*, affords one not only the more interesting scenery, but also the opportunity of stopping over a train at *Freiburg* and visiting its *Cathedral*. See p. 241.

From Strasbourg, too, one may proceed to Paris (308 miles) passing through *Nancy* (93 miles), a beautiful university town, encircled by vineyards, and entered by seven gates "like triumphal arches," and *Toul* (113 miles), with two most interesting churches of the 13th–15th centuries, long an important American army base. At Chalons (200 miles) the line unites with that from Metz to Paris (cf. p. 147).

GERMANY

TRAVEL IN GERMANY

Before the Great War travel in Germany had become very popular, and was attracting tourists by the tens of thousands. With the War it almost ceased, but by the summer of 1922 was again very considerable. Conditions in Germany are still unstable, and her financial system is chaotic. Steadily the value of the mark has fallen from 24 cents in United States money to the point where it requires many millions of marks to equal a dollar. Still Germany's presses are turning out paper marks daily by the millions, and these are in turn forcing the mark still lower. The end is not yet; but when it comes, whether it be after a crash or whether the crash be arrested by international action, there will arise a new German currency, Europe will settle back gradually to the normal, and tourists will once more, and in increasing numbers, seek the land of the Rhine.

Since the mark has fallen so low, a law has been passed under which foreigners pay five or ten times as much as Germans for certain commodities and services. Recently, too, export duties have been levied, often adding to the original cost of a garment or other purchase several hundred per cent which, in many cases, makes it now almost impossible for one to take his purchases out of the country.

APPROACHES TO GERMANY

We list here only those approaches to Germany that are likely to appeal to the vacation tourist. They are —

I. By transatlantic liner:

(1) Via Hamburg. By steamers of the American Line.

(2) Via Bremen. By steamers of the White Star and the United States lines.

II. From England:

(1) Via Southampton and Hamburg. By transatlantic steamers of the American Line.

(2) Via Hull and Hamburg. By Ellerman's Wilson Line. Fortnightly. Fare 6/10/ —.

(3) By daily service of the Instone Air Line, from London to Cologne, with stop in Brussels. Duration of passage London to Cologne 4½ hrs. Fare 5/19/6.

III. From Norway:

(1) By steamers via Christiania and Hamburg.

(2) By steamers via Bergen and Hamburg.

(3) By steamers via Christiania and Stettin, and thence by rail to Berlin.

IV. From Sweden:

(1) By steamers via Stockholm and Stettin.

(2) By steamers via Stockholm and Lübeck, and thence by rail to Hamburg or Berlin.

V. From Denmark:

(1) By steamers via Copenhagen and Stettin.

(2) By ferry and rail via Copenhagen and Hamburg.

VI. From Holland:

(1) Via Amsterdam and Cologne, with a possible stopover at Düsseldorf. This route will be chosen by those who have begun their Continental tour by first seeing Belgium and Holland.

VII. From Belgium:

(1) Via Brussels and Cologne or via Antwerp and Cologne, by lines that converge at Aix-la-Chapelle, where one will do well to stop for part of a day.

VIII. From France:

(1) Via Paris, Maubeuge, Namur, Liège, to Aix-la-Chapelle and Cologne.

(2) Via Metz, Thionville, and Trèves to Coblenz.

(3) Via Metz and Strasbourg to Heidelberg.

(4) Via Belfort and Strasbourg to Heidelberg.

IX. From Switzerland:

(1) Via Lucerne and Basel to Heidelberg and points on the Rhine.

(2) Via Zurich and Schaffhausen to the Falls of the Rhine and Stuttgart or Heidelberg.

(3) Via the Lake of Constance and Lindau to Munich.

X. From Austria:

(1) Via Innsbruck to Munich.

(2) Via Vienna and Salzburg to Munich.

XI. From Czecho-Slovakia:

(1) Via Prague to Dresden, and thence to Leipsic or Berlin.

PLANNING THE TOUR

The tourist whose time is limited to a summer vacation will not be able to travel extensively in Germany, if he wishes to have a fairly well-rounded first general European tour with two weeks in Italy and ten days each or thereabouts in Switzerland, France, and England. The best he can do after seeing Cologne is to sail up the Rhine from that city to Mayence, and thence proceed by rail to Switzerland, stopping *en route* to visit Heidelberg and Freiburg.

If, however, you can give more time to Germany, after seeing the Rhine country, you may go from Heidelberg to *Würzburg*,

thence to *Nuremberg* (or direct to Nuremberg, if you prefer it), thence either via *Regensburg* (*Ratisbon*), or *Ingolstadt*, or *Augsburg*, to *Munich*. From Munich you will proceed to *Innsbruck* (via *Oberammergau*, if you wish), or to Switzerland via *Lindau* and the *Lake of Constance*.

Another German route, which will enable you to glance at most of the great cities, and need not take much time, if you limit yourself to those cities without pausing at places of minor interest between them, is the following: From *Frankfort* (which in that case you visit from *Heidelberg*, and not from Mayence) to *Leipsic*, thence to *Berlin*, thence to *Dresden*, thence to *Prague* in Czecho-Slovakia, and thence (with or without stop at Regensburg), to *Munich*, whence you can proceed as above.

A second or subsequent tour may well claim a month or a summer for Germany, when conditions shall once more have approximated to those that obtained before the War.

FROM AIX-LA-CHAPELLE TO COLOGNE

Routes from Paris via Maubeuge and Namur and from Brussels via Louvain, converge at Liège; lines from Liège and from Antwerp converge at **AIX-LA-CHAPELLE** (in German *Aachen*, 264 miles from Paris, 97 from Brussels, and 92 from Antwerp), a city of c. 150,000 inhabitants. It was a Roman station (known as early as the 3rd century as *Aquæ Grani*) and later the favorite residence of Charlemagne, who died here in 814. For more than seven centuries after his death all the German emperors were crowned here, and it was not until 1793 that the imperial insignia were removed to Vienna. Little now remains of its ancient magnificence, and few are the buildings to arouse one's interest.

The *Cathedral* is a very unusual structure. The portion called the nave was built by Charlemagne (796–804), and is an octagon surmounted by a cupola. It suffered seriously at the hands of the Normans in the latter part of the 9th century, but was repaired towards the close of the 10th by Otho III. The tomb of Charlemagne is in this part of the church, bearing the inscription, *Carolo Magno*. It was opened by Otho at the time of the repairs just mentioned, and the dead emperor was found seated in state on a marble throne, which was afterwards used as a coronation chair, and is still preserved in the cathedral. The choir of the church, added 1353–1413, is lofty and beautiful, and the pulpit, presented by Henry II, is adorned with gold, jewels, and carved ivory. Among many interesting antiquities in the *Cathedral Treasury* is the magnificent *Shrine of the Four Great Relics*, containing 'the robe of the Virgin, the swaddling clothes of the infant Christ, the cloth in which the body of John the Baptist was wrapped, and the linen cloth with which the Saviour was girded on the Cross,' which are displayed only once in 7 years (the last occasion was in July, 1923) when immense throngs come to see them.

The *Rathaus* or *Town Hall* dates from 1333–1350. It was injured by a fire in 1883, but was completely restored in 1903. Its beautiful Gothic façade is adorned with the statues of 54 German Emperors and many bas-reliefs and coats-of-arms. The vaulted *Kaisersaal*, a notable room, 144 ft. long by 60 wide, contains in its eight frescoes some of the best historical paintings of modern times. The *Suermondt Museum* contains nearly 200 paintings of the early-German, Flemish, and Spanish Schools. The *Warriors' Monument* is also noteworthy.

The warm *Sulphur Springs* in the town and its neighborhood were known to the Romans, and are still famous. The *Frankenberg* (a walk of a mile or so) was a hunting seat of Charlemagne, but no part of the original building now remains. The water surrounding the castle was once a large lake, into which, according to the legend, Fastrada's ring was thrown. Longfellow has told the story in "The Golden Legend" —

> "Thou knowest the story of her ring,
> How, when the court went back to Aix,
> Fastrada died; and how the king
> Sat watching by her night and day,
> Till into one of the blue lakes
> Which water that delicious land
> They cast the ring, drawn from her hand;
> And the great monarch sat serene
> And sad beside the fated shore,
> Nor left the land forevermore." (Cf. p. 230)

COLOGNE (or *Köln*, 43 miles from Aix-la-Chapelle) is a city of nearly half a million inhabitants lying on the west bank of the Rhine, and one of the most important tourist centres in Germany. This famous city was originally the chief town of the ancient Ubii, the *Oppidum Ubiorum* of Tacitus; but it became known as *Colonia Agrippina* (or *Agrippensis*) from A.D. 51, when Agrippina, who was born here while her father Germanicus held command in the district, induced her husband Claudius to send a colony of veteran soldiers to the place. It afterwards became the chief town of *Germania Secunda* or *Inferior*. The Roman remains consist of what is called the *Pfaffentor*, supposed to be the old *Porta Claudia*, and some fragments of the walls. Many statues, sarcophagi, mosaic pavements, etc., have been found in and about the city.

Cologne is a veritable town of turrets and towers, which become most impressive when seen from the deck of a steamer on the Rhine, though the onlooker is inevitably reminded of Coleridge's lines —

> "The river Rhine, it is well known
> Doth wash your city of Cologne;
> But tell me, nymphs, what power divine
> Shall henceforth wash the river Rhine?"

The *Cathedral of Cologne* is the glory of the modern city, and is justly considered one of the grandest Gothic churches in the world. It was begun in 1248, but the work progressed but slowly, and the choir was not consecrated until 1322. Little more was accomplished during the next century, and after the beginning of the 16th century the construction wholly ceased for the next 300 years. In 1795 the French used the building as a hay magazine, and stole the lead from the roof. In 1816 its restoration was begun, and from then until its completion in 1880 more than $4,500,000 was expended on it. Very interesting is it to make a study of pictures of the Cathedral in the making, as taken in 1824, '42, '63, and '80, or in more recent years. Early in his visit the tourist should find and study the original plan of the building which hangs in the *Chapel of St. Maternus* (the second of the Choir Chapels). A romantic history the plan has had, having been lost for hundreds of years, and discovered in Paris in the beginning of the 19th century.

The façade is very noble in its wealth of Gothic ornament, though its twin towers are too heavy in their upper stories. They are surmounted with flèches which reach to a height of 512 feet, and which are exceeded in height only by the tower of Ulm. Few sights in Germany are more impressive than this Cathedral by moonlight. Externally the church measures 444 feet in length and 201 in breadth, or 282 through the transepts; and the height of the roof inside is 160 feet.

The nave is supported by rows of piers 13 in number, 148 feet high. The effect produced is almost overpowering. There are double aisles on the sides, single in the transepts, divided by other rows of piers 60 feet high, and together they seem almost a forest of piers. The stained glass in the windows of the north aisle (1508–1509) is much admired. It may be compared with the Munich glass in the south aisle, presented by Ludwig of Bavaria in 1848. In the choir the carved stalls and the statues on the pedestals attached to the piers are of the 14th century. The *Treasury* contains the golden shrine of the 12th century, enclosing the bones of the Magi, brought by the Empress Helena from Constantinople to Milan, and afterwards transferred by Frederick Barbarossa to Cologne; also a silver shrine and other costly relics. The inner and outer galleries of the choir and the central tower should be visited for the views of the church and of the city and the surrounding country which they afford.

Across the plaza from the south portal of the Cathedral is the *Archiepiscopal Museum*, and three blocks to the west is the important *Wallraf-Richartz Museum* with Collections of Antiquities, (of which the finest is that of Ancient Roman Glass), and a *Picture Gallery*. In the latter is Richter's famous painting of "Queen Louise." Adjoining the Museum is the *Church of the Minorites* (or *Minoriten Kirche*) in early-Gothic dating from 1220. The church

contains the tomb of Duns Scotus, bearing the inscription: *Scotia me genuit, Anglia me suscepit, Gallia me docuit, Colonia me tenet.*

Three blocks south of the apse of the Cathedral stands the *Rathaus* or *Town Hall*, with Tower in five stories, begun in the 14th century. The elegant portico was added in the 16th, with its Latin inscriptions of gratitude to Julius Cæsar, Augustus, Agrippa, Constantine, Justinian, and the German emperor Maximilian. On the first floor is the *Hansa Saal*, the windows, walls, and ceiling of which are very highly decorated, and which is said to have been the scene of the first meeting of the Hanseatic League on Nov. 19, 1367. Near by, is the *Gürzenich*, or banquet-hall (15th century), beautiful without and within.

A few blocks northwest of the *Haupt-Bahnhof* stands the *Church of St. Ursula* of the 11th and 13th centuries, reputed to hold the bones of the 11,000 virgins martyred by the Huns, according to the familiar legend. "These remains are worked into the walls in a species of sepulchral mosaic, and exhibited in every available part of the church, while the skulls of the saint and a few of her chosen companions are stowed in the Golden Chamber in the interior of the heads of certain gold and silver images." The *Church of St. Gereon* (a third of a mile southwest of St. Ursula) is dedicated to the more than 300 martyrs of the Theban legion, who, with their captain Gereon, so tradition has it, here suffered death during the persecution under Diocletian. Architecturally the church is of peculiar interest for it possesses a Gothic nave in the form of a decagon, and a Romanesque choir and apse. The 12th-century choir is adorned with many of the skulls of the martyrs set round under gilded arabesques.

Facing the *Neumarkt* is the *Apostles' Church* (begun in 1200), an admirable example of Romanesque architecture. In common with the churches of *Ste. Maria im Capitol*, *St. Martin* and *St. Cunibert*, it possesses a triapsal choir. The main transepts are toward the west end which is finished with a tower and stair turrets, the entrance to the church being through a north porch. The arrangement of dome, towers and turrets makes a pleasing ensemble. The interior, which is most impressive, has recently been restored, the choir and dome glowing with mosaics. A few blocks southwest of the Apostles' Church is the *Church of St. Peter* (built in 1524) which has for an altar-piece Rubens' "Crucifixion of St. Peter," a remarkably strong picture, but repellent in its realism (shown for a fee). In the Sternengasse (No. 10), near the church, Rubens is falsely said to have been born; and in the same house Maria de' Medici died in exile (1642). Four blocks farther east is the *Church of Ste. Maria im Capitol* (on the site of the Roman Capitol) probably founded in the 7th century, though the present edifice dates only from the 11th. The stained glass and the sculptures under the organ are to be noted. The Church of *Gross St. Martin* near the Rhine (consecrated 1172), a Romanesque edifice,

is remarkable for its tower supported by lofty arches. It contains an antique font, presented by Leo III, said to be a work of the 8th century. In the church of *St. Andrew* is the tomb of Albertus Magnus. In the northern part of the city is the *Museum of Industrial Art*, with large and admirable collections.

The *Monument of Frederick William III* in the Heumarkt (erected in 1878) is one of the best works of its class in Europe. The fine *Iron Bridge* over the Rhine and the *Zoölogical* and *Botanical Gardens* are worthy of examination, if time permits. The new *Ringstrasse*, or circle of boulevards, is very elegant.

The "only veritable" *eau de Cologne* is sold at forty or more places in Cologne. "The wust is," writes Martha Penny (in Hood's "Up the Rhine"), "wen you want a bottel of the rite sort, theres so many farinacious impostors, and Johns and Marias, you dont know witch is him or her."

FROM AMSTERDAM TO COLOGNE

There are two routes by rail from Amsterdam to Cologne; one via Amersfoort, Nymwegen, Goch, and Neuss, 154 miles; the other via Utrecht, Arnheim, Emmerich, and Wesel, 159 miles. For that part of these routes lying in Holland, see p. 109. By whichever of the two routes he chooses, the tourist will after a while draw near the banks of the Lower Rhine. The scenery is tame, though not uninteresting. If one takes the route on the right bank of the Rhine, he will pass through *Düsseldorf*, where he may be inclined to stop for a few hours to inspect a thoroughly modern German city, laid out and built and governed with all the modern German thoroughness for details. The best trains require about 5 hrs. from Amsterdam to Cologne.

FROM BREMEN TO COLOGNE

BREMEN, a city of about a quarter of a million inhabitants, lying on both banks of the Weser, is the oldest, and still one of the two chief seaports of Germany. Until 1887 vessels drawing more than 7 ft. could not ascend the river; but in that and the few following years the work of dredging and deepening the river had so progressed as to make possible the docking of vessels drawing 18 ft. For the largest ocean-going ships *Bremerhaven*, at the mouth of the Weser, is still the seaport of Bremen. Passengers landing at Bremerhaven proceed at once to Bremen (39 miles).

Divided into two parts by the Weser, the city to the north of the river is further divided into two sections, that next the Weser, or the *Altstadt*, being picturesquely bordered on the east, north, and west by a series of promenades and gardens, paralleled by a chain of long, narrow, and crooked lakelets. These improvements have for many years taken the place of the ramparts that formerly protected the city.

Unless he be a student of ships and shipbuilding and city planning, there is but little to detain the tourist: the *Dom* or *Cathedral*, a Romanesque church with Gothic additions dating from the 11th and 13th centuries, and with one of the best organs in Germany; the colossal statue of Roland (1412); the *Rathaus* with Gothic and Renaissance façades; the famous *Rathskeller*, where once casks called the *Rose* and the *Twelve Apostles* were filled with Hockheimer and Rudesheimer nearly two centuries old which was sold in glasses and bottles; the *Kunsthalle*, containing a good collection of Dürer's drawings, etc.; the *Exchange* in the Gothic style; and the *Museum of Natural History, Ethnology, and Commerce*, with its significant lifelike groups of statuary. From the tower of the *Ansgarii Kirche* (375 ft.) one obtains an extensive view.

Not many excursions are suggested by a stop in Bremen; but there is one that for its unusualness should on no account be missed: a trip to the Island of **HELIGOLAND,** a triangular, treeless island in the North Sea nearly a mile long by a third of a mile broad, with a permanent population of about 2000, an hour and a half from Bremerhaven and about half that distance from the mouth of the Elbe. The island is reached from Bremerhaven in connection with railway from Bremen, at uncertain intervals. One should consult local time-tables. The fare, under ordinary conditions, is 11 marks. In 1807 the island was seized by the British, and was held by them till 1890 when it was ceded to Germany. Fortified at vast expense by the Germans, it has, since the Great War, been dismantled. It consists of two parts, the *Unterland* or lower town, with landing place, and the *Oberland*, or island proper, reached by a flight of steps, the site of the upper town, which may be said to be "the capital of the island." There are numerous lodging houses and restaurants for the accommodation of the thousands that frequent the place for the excellent sea bathing afforded by the *Düne*, a small low-lying sister island which is reached by a ferry. The grotesqueries in the rocks of Heligoland can best be enjoyed by making the circuit of the island in a boat. There is an extensive view from the top of the lighthouse. "The natural history of the island is remarkable, inasmuch as it is the resting place of numberless species of migratory birds in the season of their flights north and south. In a few hours the island becomes literally covered with millions of weary birds, where none were before, but on a change of wind not one is left."

From Bremen it is 230 miles to Cologne via *Osnabrück* (46 miles), interesting for its several churches; *Münster* (108 miles) even more interesting for the same reason, and its many towers and city plan; and *Düsseldorf* (see p. 203).

FROM BREMEN TO BERLIN

From Bremen to Berlin the tourist has choice of two routes: he may proceed by rail to Hamburg (71 miles) whence it is 178 miles to Berlin (see below); or he may go via Hanover (77 miles from Bremen) whence it is 163 miles to Berlin.

Hanover, until 1866 capital of the Kingdom of that name, and since then the beautiful capital of the Prussian Province of Hanover, is a city of about a quarter of a million inhabitants, situated at the junction of the Ihme and the Leine. It is of interest for its *Museum of Art and Science*, its *Schloss*, its *Royal Library* of 170,000 volumes with 3000 MSS., its *Waterloo Column* (155 ft.), and several Collections of Pictures. But for the vacation tourist, its chief claim for consideration is the number of excursions it suggests. From Hanover, one may visit Hameln (33 miles), or Brunswick (33 miles), or Hildesheim (22 miles), or Göttingen (67 miles); cf. pp. 213, 214.

Ninety-three miles from Hanover is **Stendal** with a beautiful late-Gothic *Cathedral*, dating from the 13th and 15th centuries. The choir contains fine glass of the 15th century. The late-Gothic *Marien-Kirche* (1447), *Roland's Column* (1525), and the late-Gothic *Rathaus* are also worthy of note. From Stendal an excursion of 6 miles may be made to *Tangermünde*, the long-time residence of the Margraves of Brandenburg, and famous for its ornate buildings of the 14th and 15th centuries.

From Stendal it is 70 miles to Berlin.

FROM HAMBURG TO BERLIN

HAMBURG (on the right bank of the Elbe, 73 miles from *Cuxhaven* at the mouth of the river, and 178 miles from Berlin) is the most important port on the Continent, and, next to London and New York, the third most important in the world. Its harbor presents a busy and picturesque appearance. It is a very old city, but its ancient buildings were mostly destroyed in the great fire of 1842. The new Hamburg that has arisen on the ruins of the old, has been so well planned as to give the city a very magnificent aspect. The principal buildings are: the *Rathaus* which fronts the *Rathaus Markt*, an ornate building in the German Renaissance style; the *Börse*, adjoining; the churches of *St. Nicholas*, *St. Peter* and *St. Michael;* the *Kunst-halle* with a large Collection of Pictures; the *Galerie Weber* with 300 paintings; the *Natural History Museum;* the *Museum of Industrial Art;* and the *Botanic Museum*. Of particular interest are the *Zoölogical Garden*, which is perhaps the finest in Germany, and the lake known as the *Binnen-Alster*, of irregular quadrilateral form, which is surrounded by shady quays and noble buildings on three sides, and a wide

parkway on the fourth which separates it from the larger *Aussen-Alster*.

From Hamburg the tourist may make an excursion via Cuxhaven (at the mouth of the Elbe, 73 miles by rail) and thence by steamer to Heligoland (44 miles; see p. 204).

The average tourist who would proceed from Hamburg to Berlin will go directly to the capital. He should note that the Wittenberg through which he passes is not the Wittenberg in the Luther country.

BERLIN

The 'Magnificent' City

BERLIN, the one-time capital of the Kingdom of Prussia and of the German Empire, and now capital of the German Commonwealth, is situated on both banks of the *Spree*, a sluggish stream, which by means of canals has been made to flow into the Elbe and also into the Oder and the Baltic. The city lies 110 ft. above sea level, in the midst of a one-time monotonous plain. With a population of only a quarter of a million in 1833, it now has, together with its suburbs, a population of 3,806,533 (census of October, 1919). Such growth is almost unique in the history of world-capitals.

With not the same charm as the three continental capitals of greatest beauty, Paris, Vienna, and Buda-Pest, Berlin perhaps appeals to the traveller as the most ambitious and self-assertive of them all. 'Magnificent' is possibly the adjective that best describes her. Only two of these capitals, Paris and Vienna, can boast such civic centres as has Berlin.

Unter den Linden

Beginning at the west end of the *Schloss Brücke* that leads from the island in the Spree, and extending for ⅞'s of a mile to the west is what may possibly be called the most magnificent street in Europe. At its beginning it is known as the *Platz am Zeughaus*, then the *Kaiser Franz Josef Platz;* then for about half a mile it becomes *Unter den Linden;* which, at the western end, is broadened into the *Pariser Platz*. This is really only the beginning of this remarkable avenue; for at the west end of the Pariser Platz beyond the Brandenburg Gate, the street has been extended for two miles through the Tiergarten as the *Charlottenburger Chaussée*, and beyond the Tiergarten for three additional miles through the suburb of Charlottenburg, where it is known as the *Berliner Strasse*, the *Bismark Strasse*, and the *Kaiser Damm*.

The traveller, if wise, will select his hotel or *pension* on Unter den Linden, or on some street not far away. He will learn that

the Berlin of the tourist is one of the easiest of cities in which to find one's way about.

The *Brandenburger Tor* (or Anglicized, the *Brandenburg Gate*) is, next to the great Arcade Triomph of Paris, the most imposing modern triumphal gateway in Europe. It is surmounted by a Quadriga which in 1806 was carried by Napoleon as a trophy to Paris, but which was recovered by the Prussians in 1814, since which date it has been decorated with the Iron Cross.

On the right on the *Pariser Platz* is the *Hôtel Adlon*, an immense structure. Near by is the *Academy of Arts*, a building in the classic style, with beautiful exhibition rooms, in which several exhibitions take place annually. Proceeding to the east one passes the *Russian Embassy* (r), the *Union Theatre*, also on the right, and on the left the *Kleines Theatre*. In the block beyond, is the huge *Staats-Bibliothek* together with the *Universitäts Bibliothek* and the *Akademie der Wissenschaften*. The entrance hall and reading rooms are of especial interest. The collection of printed volumes together with supplementary material, collected with German thoroughness, is one of the largest and most complete in the world. There are 1,700,000 volumes and 43,000 MSS.

Next (l) is the *University of Berlin*, which ranks among the first in Germany. It possesses a *Museum of Natural History* especially rich in the departments of *Ornithology* and *Ichthyology*, a *Mineral Cabinet* and an *Anatomical Museum*, all of the first rank among collections, together with a *Christian Art Museum*, a collection of casts illustrating ecclesiastical art and a collection of surgical instruments. Unter den Linden has here become the Kaiser Franz Josef Platz.

Opposite the University is the *Palace of Kaiser Wilhelm I*, with the rooms in the same condition as at the time of his death, and the *Opera House*, seating 1800.

Beyond, on the right, is the *Kronprinzen Palais*. Here lived Friedrich Wilhelm II; here Kaiser Wilhelm I was born; and here lived Kaiser Friedrich, when he was Crown Prince. It was the home of the Kronprinz Friedrich Wilhelm until his withdrawal to Holland in 1918. It is now used, in part, by the *Neue National Galerie*.

Museums on the Island

The *Schloss Brücke*, adorned with many statues, leads to the island in the Spree which is also connected with the rest of the city by 15 other bridges. Around the great plaza in the centre, which is laid out in walks and flower gardens and planted with trees and known as the *Lustgarten*, are grouped some of the most notable buildings in Berlin.

At one side is the *National Monument to Kaiser Wilhelm I*, very imposing and built at a cost of 4,000,000 marks. It faces the west

façade of the *Schloss* or *Royal Palace*, which has an immense main portal, a copy of the Arch of Septimius Severus in Rome. The north façade of the Schloss faces the southern side of the Lustgarten. It is a rather gaunt though not unimpressive building of great size with nearly 700 rooms. The Schloss has five portals, which under William II were fitted with large cast iron gates of beautiful workmanship. Under the empire it was furnished with great magnificence; and a visit at that time was a most memorable experience, as visitors were required to wear over their shoes a huge contraption with felt soles, in which they shuffled through the Palace, so as not to mar the beautiful polished floors. In 1921 the Schloss was opened as the *Schloss Museum*.

It contains on the ground floor collections of Roman, French, and German Technical Art. The middle story contains the living- and state-rooms formerly occupied by royalty, which have been preserved in all essentials and are called *the King's Chambers*. There are some very good pictures, the most interesting of which are possibly "The Proclamation of the German Empire at Versailles" by von Verner and "The Taking the Oath of Allegiance by William II," on his accession to the throne in 1889, two gigantic canvases of which the first only is well known in reproduction. In the upper story is the *Gobelin Gallery*, over 300 ft. long, a *Majolica Room* with one of the best collections in the entire Museum, and "a rich procession of luxurious chambers" with bewildering collections of various kinds of art, and all arranged with the genius that excels in that sort of thing.

The *Dom*, or *Cathedral*, facing the Lustgarten on the east, is in the Italian Rennaissance style with large central dome and four smaller ones, and is imposing in its newness and its magnificence. It is the burial place of more than 80 ancestors of William II.

The *Altes Museum* (or *Old Museum*) faces the Lustgarten on the north. Its foundations have been laid on many thousands of piles, as the place where it stands was formerly the bed of a branch of the Spree. It is an artistically faultless edifice dating from 1828, and houses only antique works of art. On the ground floor are collections of Greek, Etruscan, and Roman art; on the first floor is the *Antiquarium*, a collection of antique works of miniature and technical art.

Back of the Altes Museum, but with its front façade facing to the east, is the *Neues Museum*, connected with the older building by a hall, through which visitors usually pass. The splendid hall in the centre with imposing staircase is adorned with the famous symbolico-historic paintings of William von Kaulbach. The ground floor contains the superb Egyptian collection in a dozen rooms. There is also a Collection of Plaster Casts, one of Drawings and Engravings with 20,000 drawings and a half million engravings; and a collection of Bronzes, Vases, Terra-cottas, Mosaics, Gems, all well classified. Many of the upper rooms are closed.

The *National Galerie* (between the Neues Museum and the Spree) contains a collection of paintings dating from 1780 to the present time. Since 1919, part of the collection containing the more modern pictures has been placed in the front rooms of the Kronprinzen Palais, to relieve the crowding of pictures.

The *Kaiser Friedrich Museum* stands at the north end of the island and is entered from the Kupfergraben. On the first floor are collections of art of many sorts, and on the upper floor are a great number of paintings ranging from the 13th to the end of the 18th century. While this and the other collections of paintings in Berlin contain few paintings of the greatest excellence, the various schools of painting are so well and so fully represented, that Berlin becomes one of the best centres in which to study art.

The antiquities of Babylon, Assyria, Syria, and Phœnicia, formerly to be found among the sculptures and in the Antiquarium of the Altes Museum are at present in three basement rooms of the Kaiser Friedrich Museum. They are to be placed eventually in the *Vorderasiatische Museum*, which, with the *Pergamom* and *Deutsche Museums*, is now being built on the Platz between the Kaiser Friedrich Museum and the Neues Museum, and the National Galerie. When completed, these museums, together with those already built, will make the most memorable group of permanent museums yet projected by man.

Other Museums

So much for the group of Museums on the island — which form, however, only a beginning to the Museums of Berlin; for there are in addition the following to be reckoned with: The *Picture Collection* of the National Galerie on the Schenkelplatz, near the Werdersche Markt, consisting of portraits of eminent men and women by well-known artists from the Reformation to modern times, and arranged in chronological order; the *Museum für Volkerkunde* (*Museum for Ethnology*) on the corner of Königgrätzer Strasse and Prinz Albrecht Strasse, with circular entrance hall, containing the state collection of anthropology and ethnology, of prehistoric and early historic times; the *Kunst-Gewerbe Museum* (or *Museum for Technical Art*) on Prinz Albrecht Strasse, not yet opened, but to contain a collection pertaining to the history of war, and the Collection of Musical Instruments, which latter is now in Charlottenburg; the *Hohenzollern Museum* on the Monbijouplatz which is closed for the present; the *Zeughaus*, a fine square monumental building, with sides 285 ft. in length, with Aeronautic Exhibition and Collection of Cannons, the Royal Hall containing statues of the sovereigns since the time of the Electors to William I, and other collections galore; the *Reichs-Post Museum*, in the Reichspostministerium, corner of Leipzig Strasse and Mauer Strasse, which presents the historical development of

traffic and communication from the earliest times to the present; the *Verkehrs und Bau Museum*, or the *Traffic and Architectural Museum*, in the former Hamburger Personenbahnhof, Invaliden Strasse; the *Sammlung für Deutsche Volkskunde* (*Collection for German Folk Lore*) on the Kloster Strasse, 36; the *Museum for Naval Science*, on the Georgen Strasse, 34; the *Lessing Museum*, on the Bruder Strasse, 13; the *Märkische Museum*, on the Märkischer Platz, which contains a collection of almost 100,000 objects having to do with the history of the Mark Brandenburg; the *Museum of the Agricultural High School*, on the Invaliden Strasse, 42; and the *Museum of Natural Science*, on the Invaliden Strasse, 43; and, if there be any others, they are sure to be found in Berlin and within a radius of a mile, with the Schloss Brücke as a centre.

Monuments

If Berlin may therefore be called a city of museums, it is likewise a city of monuments, for, in addition to the statue to Emperor William I, already noted, there are many other monuments of greater or lesser merit: the *Monument to the "Grosse Kurfürst"* on the Kurfürsten Brücke, perhaps the most famous statue in Berlin; the bronze *statue of King Friedrich Wilhelm III* in the centre of the Lustgarten; the eight marble groups on the Schloss Brücke; the six statues of generals of Friedrich der Grosse in the Wilhelmplatz; the *Schiller Monument* before the Schauspielhaus; the *Luther Monument* near the Marien Kirche; the statue to *Friedrich II* at the point where the Kaiser Franz Josef Platz merges into Unter den Linden; and many others, not forgetting those in the Tiergarten: the *Sieges Säule*, in the Königsplatz, a national victory monument nearly 200 ft. high; statues to *Moltke*, to *Bismarck*, to *Goethe*, to *Lessing*, to *Richard Wagner*, to *Queen Louise*, to *Friedrich Wilhelm III;* and capping all, not in merit, perhaps, but of great historic interest and illustrative of his own pride of race, the 32 monuments to the Brandenburg and Prussian sovereigns, including Kaiser William I, erected along the Sieges Allée, 16 on each side, by Kaiser William II.

Leading east from the Schloss Platz to the south of what is now the Schloss Museum is the Königs Strasse on which, in the same block on the left, is the *Berlin Post Office*, and a block farther, on the right, the huge *Rathaus* with tower 270 ft. high.

Churches

The interesting churches of Berlin, of which there are not many, are also within easy reach: Besides the Dom (see p. 208) which faces the Lustgarten, there is the *Marien Kirche*, near the Kloster Strasse, with the oldest organ in Berlin, and certain interesting features; and, on the same street, the *Kloster Kirche*, dating from 1292, in early-Gothic style "with the beautiful choir in pure Gothic

style, the most interesting monument of the Middle Ages in Berlin," and the *Parochial Kirche*, with tower over 200 ft. high and a carillon of 37 Dutch bells presented by William I. The clock strikes the time every 7½ minutes, and every half-hour a hymn is played which is changed every month.

On the Post Strasse near the east branch of the river, is the *Nikolai Kirche*, of interest because of its many tombs. It is the oldest building in Berlin, dating from 1247.

South of the Opera House is *St. Hedwig's Kirche*, an unsuccessful reproduction of the Pantheon at Rome. On the Handel Strasse is the *Kaiser Friedrich-Gedächtnis Kirche*, an early-Gothic building with a beautiful rose window above the main entrance, and above the pulpit in rarely beautiful mosaic "The Way from Bethlehem to Jerusalem." On the Augusta Victoria Platz is the *Kaiser Wilhelm-Gedächtnis Kirche*, part church, part pantheon, much embellished and with a fine organ. On the Gestranden Strasse is the Gothic *St. Peter's*, with one of the largest and most beautiful organs in Berlin.

Other Public Buildings

On the right, not far from the Brandenburg Gate as one enters the Tiergarten is the *Reichstagsgebäude*, a huge and impressive building in Renaissance style, where sits the German Parliament, the Reichsrath.

There are many other buildings of interest of which we mention only the *Börse* (on the east branch of the Spree opposite the Dom) of red sandstone, with an immense *Börsensaal* or *Stock Exchange Room* accommodating 5000 persons; the *Aquarium* in the *Zoological Gardens*, the many *Libraries*, and the *Urania Observatory* (Invaliden Strasse, 57), with *Scientific Theatre* and *Exhibition*, and, in the winter, daily scientific lectures.

Music

In no other city in a land devoted to good music can one hear so much good music, as in Berlin. It is the home of the opera. Each winter are given 10 symphony concerts in the *Opera House*, 10 philharmonic concerts in the *Philharmonie*, and many other concerts by renowned artists in nine other concert halls; and frequent sacred concerts at the *Sing Akademie*, and elsewhere. Every Sunday at 10 o'clock the splendid Dom choir sings at the Dom; and every Thursday evening from 8–9 o'clock there is a sacred concert at the Kaiser Wilhelm-Gedächtnis Kirche.

Pleasure Grounds

Stretching for two miles to the east beyond the Brandenburg Gate is the *Tiergarten*, one of the most beautiful parks in the

world. Considering that the landscape architect has had the advantage of only slight variations of level in the contour of the land, one can but marvel at the effects produced by skilful planting and planning and the deft use of artificial lakelets and streams. There is a veritable network of walks and drives. Of the Sieges Allée, an avenue at right angles to the Charlottenburger Chaussée (the continuation of Unter den Linden) we have already written. In the southeastern corner of the Tiergarten is a large *Zoölogical Garden.*

Other parks and public gardens scattered about Berlin add much attraction to the city.

EXCURSIONS FROM BERLIN

An excursion of much charm that should on no account be neglected is the one to **CHARLOTTENBURG.** It can be made comfortably in a few hours. One takes the tram at the Brandenburg Gate, rides through the beautiful Tiergarten over the Charlottenburger Chaussée, and stops, perhaps, for a visit to the *State Porcelain Manufactory.* The Ceramic Collection is in process of rearrangement and is closed for the present. It is no longer possible to inspect the factory. Beyond the Charlottenburger Brücke one passes the *Technical High School,* large and imposing, with a frontage of nearly 1600 ft. It contains Collections of Casts of Classic Sculpture, of Machine Models, of Shipbuilding, and of Minerals. Beyond the High School one turns to the right, following the Berlin Strasse past the *Rathaus* to the end of the street, near which begins the *Schloss.* This palace contains the famous *Golden Gallery* and *China Room,* with splendid old Chinese porcelain, and has seen some history enacted within its walls. In the *Schloss Garden* is a *Mausoleum* in the form of a Doric Temple in which are entombed Frederick William III and the unfortunate and lovely Queen Louise, Emperor William I and the Empress Augusta. On the four sarcophagi repose life-size figures in white marble, that of Queen Louise being the most beautiful. There are a few days in the summer when near midday the sunlight shining through the purple windows above, falls upon the face of the sleeping Queen, glorifying the room and making the sight an unforgettable one.

The *Grunewald,* a forest of thousands of acres, part of which is being transformed into a park, extends from Charlottenburg to *Wann See* and northward to the banks of the Havel.

POTSDAM may be reached by three railways from Berlin (17 miles). The most picturesque route is by the Wann See Bahn which runs through several residence suburbs. One may vary the journey by leaving the train at the town of Wann See and taking steamer over the *Grosse Wann See* or over the *Kleine Wann See* and the *Griebnitz See,* and so to Potsdam. The town is the cap-

ital of the province of Brandenburg, with 65,000 inhabitants, and is picturesquely situated on an island in the Havel and its lakes. On the *Parade Platz* is the *Stadt Schloss* of which the eastern wing contains the unchanged rooms of Frederick the Great which are of much interest. The *Garrison Church*, several blocks to the west, contains the tombs of Frederick William I and Frederick the Great. Half a mile to the northwest is the *Friedens Kirche*, with the tombs of Frederick William IV and of Emperor Frederick III. Beyond lies the *Park of Sanssouci*, and in the midst of it, reached by a climb up many terraces from a large fountain at their base, stands the famous low *Palace of Sanssouci*, the favorite residence of Frederick the Great. The *Library* at the east end is regarded as the most beautiful room in the Palace; the most interesting object, perhaps, is the marble statue by Magnussen of Frederick the Great in his armchair as he neared his end. A little east of the Palace is the *Picture Gallery* which is quite worth while. A mile southwest of the Palace of Sanssouci is the *Antique Temple*, in which reposes the body of the former Empress Augusta Victoria who died in 1921. But three minutes to the west is the *Neues Palais* built by Frederick the Great in 1763–1770. Of especial interest are the rooms of Frederick the Great and of the one-time Kaiser William II. If one has not by this time seen enough of royal palaces, he may find by the *Heiligen See*, north of Potsdam, the beautifully situated *Marmor Palais*, the residence of Frederick William II, and two miles to the east, beyond the Heiligen See and the *Jungfern See*, the *Schloss Babelsberg*, the favorite residence of Emperor William I.

An excursion to the Spree Wald which may be made in any one of forty different ways among the villages, forests and lakes along the upper stretches of the Spree, possesses much of quiet charm. The tourist should consult a local guidebook.

FROM BERLIN TO COLOGNE

For the vacation tourist there is choice of two routes from Berlin to Cologne: one via Stendal, Hanover, and Hamm (366 miles); and the other via Brunswick, Hildesheim, and Hameln (368 miles). The latter will prove decidedly the more attractive.

MAGDEBURG (88 miles from Berlin) with a population of over 230,000 is one of the most important of German commercial cities. The tourist, even though he may be hurried, may well stop over a train, for he will find in the *Cathedral of SS. Maurice and Catherine* the earliest building in the Gothic style in all Germany. It was begun in 1208, though its ornate polygonal choir was not finished till 1274. The nave dates from 1363 and the western towers from 1310–1520. There are many features of interest.

BRUNSWICK (in German *Braunschweig*, 142 miles from Berlin) is a city of c. 130,000 inhabitants and encircled by branches

of the River Oker which are bordered by many parks. Brunswick is noted for its picturesque architecture, its beautiful *Altstadt Rathhaus*, its *Museum of Paintings and of Classical Antiquities*, its *Cathedral of St. Blasius* and several other interesting churches; its new *Rathaus*, with impressive tower, and its *Royal Palace* or *Residenz-Schloss*.

HILDESHEIM (25 miles from Brunswick) possesses more charm in its picturesque mediæval buildings, perhaps, than any other city of Northern Germany. The *Cathedral* with unprepossessing exterior is "buried in the ground 6 ft. up to the window-sills, a proof of its great age." There are many features of interest in the interior. The *Church of St. Godehard*, *St. Michael's Church* (Protestant) and the rich *Treasury* of the *Church of St. Magdalen* will likewise detain the visitor with their charm, as will also the Gothic *Rathaus*, the *Templarhaus*, and the *Knockenhauer-Anthaus*. It is no exaggeration to assert that the town is *full* of interesting buildings; and great will be the enjoyment of the tourist.

From Hildesheim one may make excursion to **Göttingen** (69 miles), an old German town with over 30,000 inhabitants, famous for its world-renowned *University*, though the latter is without fine buildings.

From Göttingen, or Hildesheim, or Brunswick excursions may be made into the *Harz Mountains*, the most northerly range of mountains in Germany, covering territory some 60 miles long by 20 broad. The mountains are not very high; they are sometimes overestimated; but they possess subtle and delightful charms that are all their own. The *Brocken*, the highest point, is 3700 ft. above sea level; but it is in such a rainy section that the tourist is seldom able to obtain good views. The views from the *Victorshöhe*, but 1960 ft. high, are much finer than those from the Brocken. By far the finest section of the Harz Mountains is the *Valley of the Bode*, or *Bode-Tal*, to which a full day may be given with profit. The tourist will wish to climb to the top of the *Rosstrappe* (1230 ft.) and of the *Hexentanzplatz* (1400 ft.) for the magnificent views that these heights afford of the valley and surrounding mountains. If one would "do" the Harz Mountains, he should seek a local guidebook.

Hamelin (or better, **HAMELN**) Town's in Brunswick (or was, once upon a time, though it is now in the Prussian province of Hanover), By famous Hanover city — to be exact, it is 33 miles by rail from that town and 40 miles from Hildesheim as one goes toward Cologne — The river Weser, deep and wide, Washes its wall on the southern side; A pleasanter spot you never spied, or at least so thought Browning; and every lover of Browning will wish to stop over a train, to see the commanding situation of the town; to visit the beautiful *Minster* near the river (it dates from the 11th and 14th centuries, and was thoroughly restored in 1870–75); to look at the *Rathaus* and its Museum of local antiquities; and

with a copy of Browning's ballad in his hand visit the *Rattenfängerhaus* (one of many Renaissance buildings in this city of 20,000 people), and there read the inscription that records the famous legend of "the Pied Piper of Hamelin."

From Hameln it is 161 miles to Cologne.

FROM BERLIN TO DRESDEN

From Berlin to Dresden it is 109 or 116 miles by railway with nothing to detain the tourist *en route*.

DRESDEN, the capital of Saxony, situated on both banks of the Elbe at a point where the river forms a stately, almost parabolic curve, is one of the most delightful of German cities; in fact, few cities on the Continent exert a greater fascination on the lover of art. Its architecture and its art collections have given it the name of the "German Florence." Travellers go there — as to Capri — for a week; and end by making the town their residence for a season, or for the rest of their lives. The two parts of the city are connected by five bridges, of which the *Marien Brücke* with its dozen arches is especially worthy of mention. To the left of the *Old* or *Augustus Bridge* the *Brühl Terrace*, extending for a long way and overlooking the Elbe, affords commanding views of the river, the bridges, and the city beyond.

Opposite the Bridge is the *Schloss* or *Royal Palace*, begun in 1534, of great extent, but not pleasing in its architecture. It is open daily. The different apartments offer their various claims to attention, which are all eclipsed by the attractions of the *Green Vault*. The name should be in the plural, for there are eight connected vaulted apartments on the ground floor of the Schloss, containing collections of various kinds that are among the most remarkable in Europe. Many of these are mere curiosities illustrating the skill and ingenuity of man; but most of them possess remarkable artistic worth. Especially remarkable are the piece known as the *Court of the Great Mogul*, with 132 figures, all of pure gold enamelled, each figure challenging the minutest inspection; the large and representative collection of precious stones; and the Saxon regalia. The *Hofkirche*, the Catholic Court Church, is connected with the Schloss by a bridge thrown over the street, and, until the Revolution, was attended by the royal family, who, since the time of Augustus II. have been Catholics, though the people of Saxony are for the most part Protestants. A feature of the worship is that, during service, the men and women of the congregation are arranged on opposite sides of the church.

Near the Schloss is the *Zwinger*, a low palace of ample dimensions, built about a large central court. It houses, together with collections of engravings and drawings, a gallery of casts, and a Museum of Natural History, the *Picture Gallery*, the finest collection of paintings in Germany. There are nearly 2500 paintings in

all. In Room A by itself at one end of the Gallery, is Raphael's "Madonna di San Sisto." "The head of the Virgin is perhaps nearer the perfection of female beauty and elegance than anything [else] in painting; it is truly impressive, and beautiful." In another room, N, is Holbein's Madonna. And in room after room, are ranged works by the greatest masters — of the Italian and Spanish Schools, the Flemish and Dutch Schools, the French and German Schools — one of the most satisfying collections in the world. The *Cabinet of Engravings* is "one of the most complete collections in Europe, containing everything that is interesting in the history of the art, or valuable from practical excellence, and forms a supplement to the Picture Gallery." In the *Collection of Drawings by the Old Masters*, which is very rich, is a series of 450 portraits of the most distinguished characters of the 19th century and Europe. The *Mineralogical Collection* in the southeast corner of the Zwinger is representative of the ores of Saxony, besides containing an admirably arranged group of fossils.

The Historical Collection of all sorts of weapons and armor, of implements of sports, pastimes, the chase, gardening, etc., in the *Museum Johanneum* (just east of the Schloss) is one of the largest and most remarkable collections of the kind in Europe. The Collection of Porcelain on the second floor of the Johanneum contains 90,000 pieces of china, besides an immense number of Chinese and Japanese specimens of an early date; but though generally fine so far as it goes, it is not representative of all periods or of all kinds of porcelain.

The so-called *Japanese Palace* located in the Neustadt on the right bank of the Elbe contains on the ground floor a very considerable *Museum of Antiquities and Sculpture;* and on the first floor a Library of 500,000 volumes with 2800 MSS. There are many rare and valuable books, the collection of works on European history and more particularly that of Saxony being very full. The *Albertinum* contains one of the largest collections of replicas of works of sculpture in the world.

In the *Schloss* in the *Grosser Garten*, a large well-shaded park to the southeast of the city, is a *Collection of Mediæval Antiquities* chiefly gathered from Saxon Churches, and including several interesting relics of Luther.

There are a number of Monumental Statues, among which are those to Frederick Augustus the Just, who reigned 58 years (dying in 1827), in the centre of the Zwinger; to Augustus II, the Strong, near the end of the Old Bridge; to Friedrich August II, in the Neumarkt, all in bronze. And there is the Moritz Monument of the Elector Maurice entrusting the government to his brother August, at the corner of the Botanical Garden.

Besides the Hofkirche already noted, there are the *Frauen Kirche*, in the Italian style, 'entirely of stone, even to the dome (310 ft. high) which is of such solid construction that the shells and

balls directed against it by Frederick the Great (in 1760) rebounded from its surface without doing it any injury'; the *Kreuzkirche* (1764–1792); the *Sophienkirche* or *Protestant Court Church;* and the *Greek Church* in the Reichstrasse, in the Russian style.

There are many excursions to be taken from Dresden; on foot, by carriage, by train, and by steamer; but those of most interest are to the Saxon Switzerland (see below) and to **Meissen** (16 miles) for a visit to its restored *Schloss* and for the charming views to be had therefrom; to its *Dom*, the finest Gothic Cathedral in Saxony; and to the *Porcelain Manufactory*, which was the first place in Europe in which chinaware or porcelain was manufactured (1710).

THE SAXON SWITZERLAND

Beginning on the Elbe 8 miles above Dresden and continuing into Bohemia and stretching back from the river for miles on either side, is a district of subtle and peculiar charm long known as "Saxon Switzerland." It has not the grandeur of the High Alps nor their everlasting snows; but it has varieties of surprises of its own which appeal to the traveller fond of the Switzerland of the Swiss. For a fine and interpretative account of the district consult Russel's "Germany."

By the traveller who is hurried and who is proceeding from Dresden to Prague, fine views may be had for a distance of 70 miles from the left window of his coach. Or one may make an excursion of a day from Dresden and return, seeing the Bastei and various other points; or, if time permit, he will take three days or longer for what is possibly the most fascinating scenery in Germany or at best rivalled only by that of the Rhine between Bingen and Königswinter; and he will go by steamer, by ferry, by train, and on foot. Definite plans can best be made in Dresden, after one has consulted local authorities or local guidebooks. We can only mention the high lights.

Seven miles above Dresden, before the mountains have approached the river on either side, is *Pillnitz*, the one-time summer residence of the Court of Saxony. The *Porsberg* (1185 ft.), an hour's walk to the northeast, gives splendid views. The highway from Pillnitz to Lohmen (2 hrs.) leads through the *Liebetaler Grund*, a very narrow and remarkable gorge; and beyond Lohmen, through the *Uttewalder Grund*, still more remarkable. After 2½ hours' walk from Lohmen, one comes to the Bastei. Or, one may come from Dresden or Pillnitz or Pirna (4 miles above Pillnitz, and a fine centre for excursions) to the Bastei by train, or by steamer. The railway station is at *Pötzscha*, on the left bank of the Elbe; one is ferried over to the Bastei.

The **BASTEI** is the great lion of the Saxon Switzerland—"the name given to one of the largest masses of rock which rise close by the river on the right bank. One narrow block, on the very sum-

mit, projects into the air. Perched on the brink of this precipice, you command a prospect which is almost unique. You look down from an elevation of almost 600 ft. on the Elbe, which sweeps around the bottom of the precipice. Behind, and up along the winding river on the same bank, rise similar precipitous cliffs. From the farther bank, the plain gradually elevates itself into an irregular amphitheatre, terminated by a lofty but rounded range of mountains. The striking feature is, that in the bosom of this amphitheatre, huge columnar hills start up at once from the ground, at a great distance from each other, overlooking each its own portion of the domain.

"The scene beheld from the Bastei will most assuredly detain the traveller for hours. The view over the plain, however, is not the only wonder of this remarkable spot. Behind and at the side of the Bastei, numerous gigantic pinnacles of rock, separated from the main body by rents and chasms of tremendous depth, shoot upwards to a great height, in every variety of fantastic form. So slight and slender are these natural pillars and obelisks that it is difficult to understand how they maintain themselves upright at a height of several hundred feet" (Murray).

A carriage road from the Bastei (2 hrs.) leads to Schandau (see below). It affords one of the grandest drives in Germany, as it winds up the river and at the same time down towards the Elbe, commanding magnificent views.

At the upper end of the Bastei (2 miles above Potzscha), the Bastei Brücke, a unique bridge of seven arches resting on the pinnacles or obelisks of the rock-formation, leads down to the river and the village of *Rathen*. (Steamboat landing on the right bank; railway station on the left, reached by ferry.)

Two miles to the northeast as the bird would fly, but four by the road, is *Hohnstein*, with a *Schloss* surrounded on all sides by precipices.

Beginning with the western end of the Bastei the Elbe makes a double curve in the form of an inverted letter S. Within the second curve is *Lilienstein*, the highest of the 12 isolated mountains of the Saxon Switzerland. It may be climbed in an hour from *Ebenheit*, by paths cut in the rock supplemented by a scaling ladder placed against the side of the precipice. The view extends up stream to the Bohemian Mountains, and down the Elbe to Dresden and Meissen. Opposite is the town of *Königstein* by the Elbe, and on a height 852 ft. above the river, the *Fortress of Königstein*, resembling a "hill fort" of India, and fairly reeking in history. It is supplied with water from a well cut in the rock 613 ft. in depth, whence flows an inexhaustible spring. This fortress has been used, in times of peril, for the preservation of the art collections of Dresden. From Königstein a path leads (½ hr.) to the *Biela Grund*, a ravine with fantastically shaped rocks; and, by a four hours' further climb, to the *Schneeberg* (2255 ft., Inn).

Schandau on the Elbe (25 miles from Dresden) is in the very heart of the Saxon Switzerland, and is a fine centre for excursions. Five miles to the east is the *Kuhstall*, a natural cave or arch in the rock, 30 ft. high and 40 wide, 800 ft. above sea level, under which one reaches a terrace affording an entrancing view of the valley below. Three miles south is the *Grosse Winterberg* (1825 ft.) with a striking view. Tourists often spend the night in the poor Inn at the top, for the sake of seeing the sun rise over the Bohemian Mountains. The path to the southeast soon leads over the Czecho-Slovakian border. A mile and a half farther brings one to the *Prebischtor*, another natural bridge of rock, 66 ft. high, 98 broad, and 1402 above the sea. The scenery around is of the wildest description and the view is among the finest in Europe.

If one has left Dresden by rail, he should return by steamer, as the views are much finer from the river than from the train.

FROM BERLIN TO LEIPSIC: THE LUTHER COUNTRY

It is 102 miles from Berlin to Leipsic (3½–5 hrs.). The sole point of interest *en route* is **WITTENBERG**, a town of c. 20,000 inhabitants, on the Elbe (60 miles from Berlin), forever famous for its connection with Luther; for here was first published his translation of the New Testament. It has therefore been styled 'the Mecca of the Protestant,' and 'the cradle of the Reformation.' Almost the first object to attract one's attention as he leaves the station is an oak tree, called *Luther's Tree*, planted on the site of the one under which Luther burnt the Papal Bull, December 20, 1520. Not far away on Kollegien Strasse stands *Luther's House* or apartment in what was once an Augustine Monastery, but for the last century used as a Preachers' Seminary. Here Luther lived as professor. His study remains almost as he left it. One sees his chair, the table at which he wrote, the great tall stove that was built according to his own directions, the wooden beer jug from which he drank, and other mementoes of interest. Most interesting of the memorials left behind by the hundreds of thousands of visitors through the centuries is the autograph, in chalk, of Peter the Great, now protected with glass. A little farther, and one sees the barracks to which the buildings of the one-time famous University have been reduced, since the University proper was removed and incorporated with that of Halle in 1817. In the *Market Place* in the centre of the town, underneath a Gothic canopy in iron is a bronze statue of the great Reformer of heroic size. On one side of the pedestal are chiselled the words:

"Ist's Gottes Werk, so wird's bestehn,
"Ist's Menschenwerk, wird's untergehn."

and on the other —

"Ein' feste Burg ist unser Gott."

Close by is the *Stadt Kirche* in which Luther preached and Melanchthon baptized, and otherwise interesting because of some curious old pictures. At the far end of the town is the *Schloss Kirche*, the Kaaba of Protestantism, if Wittenberg be its Mecca. For here, against the doors (burnt by the French, but replaced in 1858 by gates of bronze) Luther hung up his 95 Theses against papal indulgences, which he offered to defend, after the custom of the day, against all comers, thus beginning the Reformation. Within, beneath two tablets in the pavement lie the bodies of Luther and Melanchthon; and here, too, are the tombs of Frederick the Wise and John the Steadfast, Electors of Saxony, friends of Luther and of the Reformation. The monument to Frederick by Peter Vischer (cf. p. 255) possesses great merit. (For other points in the Luther Country see *Eisleben*, p. 221, *Eisenach*, p. 232, and *Erfurt*, p. 233.)

LEIPSIC, with a population of half a million, is one of the most important cities of Germany. It is the centre of the German book trade and the seat of the highest law courts of the Commonwealth. It is specially remarkable for its three great fairs: the "Jubilate" or Easter, the Michaelmas, and New Year's; the first two established in the 12th century, the last in the 15th. The Easter and Michaelmas fairs are still attended by a vast throng of merchants, but the New Year's fair has of late been less attractive.

Leipsic, in a way, resembles Vienna, with handsome wide boulevards running where once stood the ancient city walls, and encircling the *Altstadt* or old town, and separating it from the newer suburbs that now surround it on all sides. On the east this "Ringstrasse" known as the *Promenades* widens into the *Augustus Platz*, a large plaza flanked by notable buildings, including the *Theatre*, the *Post Office*, the *Museum* and the *University*. The last named possesses a fine library of 300,000 volumes and 2000 MSS., housed in the *Paulinum;* and the Museum contains a *Gallery of Paintings* with many works of the modern French and German Schools, and a Collection of Engravings, arranged historically according to schools from the 13th century.

From the height known as the *Napoleonstein* near the suburb of *Thonberg*, may be viewed the scene of the Battle of Leipsic of Oct. 16–19, 1813, one of the most sanguinary conflicts of history.

FROM LEIPSIC TO COLOGNE

The route from Leipsic to Cologne, at least in its entirety, is not to be considered by one who is making a first tour through Germany; but to one who can afford the time to venture off the beaten track, it offers two inducements that are not to be withstood.

Halle is the first town of any importance (20 miles from Leipsic), a growing city of c. 160,000 inhabitants, situated on the Saale, famous for its *University* of about 1700 students, and still more so

for its *School of Protestant Theology*. The place is also of interest for its two fine Gothic churches, the *Moritz Kirche* and the *Marien Kirche*, both very much worth seeing. The *Cathedral* is also of interest for its statues. In the town are *Salt Springs* which give their name to the town, through the Greek ἅλας, *salt*. The *Royal Salt Works*, however, are without the walls, on an island in the Saale. The brine is so strong as to be ready for boiling, on being pumped to the surface. Anthropologists will be interested in the laborers employed, who are 'a peculiar and distinct race called Halloren, supposed to be the descendants of the Wends, who anciently peopled the country. They are said to preserve the physiognomy, customs and even costumes of their ancestors.'

Eisleben, on the Bose, is a city of 24,000 inhabitants, and 23 miles from Halle. Here Luther was born November 10 or 22, 1483, in a house of which part is still standing and now used as a school for poor children. In the *Petri-Paul-Kirche* is the font at which he was baptized. In the *Church of St. Andrew* is the pulpit from which he preached and other relics of interest. Across the street is the house in which Luther died February 18, 1546, but his body lies in the Schloss Kirche of Wittenberg (cf. p. 220).

A visit to Halle and Eisleben may be combined with the preceding Route, if one proceed from Bitterfeld to Halle instead of going straight to Leipsic, and then go on to Eisleben.

CASSEL (111 miles from Eisleben, 154 from Leipsic) with a population of 110,000, has since 1866 been a city of Prussia, but was formerly the capital of the Electorate of Hesse-Cassel. From 1807–1813 it was the capital of Jerome Bonaparte's Kingdom of Westphalia. It is a happy combination of the mediæval and the modern: an "*Alstadt*" with narrow but picturesque streets, lowlying by the Fulda, and a newer section built upon an elevation where formerly stood a fortress, airy and up-to-date. In the *Friedrichs Platz*, the largest plaza in any German city, stands a colossal statue to the Landgrave Frederick II. Frugal sovereign that he was, he amassed his wealth by selling the services of his subjects to George III of Great Britain, to fight the latter's battles against his rebellious American colonists. The *Museum Fridericianum* contains a large Library and Collections of Curiosities, Antiquities, and Antique Statues. There are also capital Collections of models in cork of ancient Roman buildings, and of the woods of 500 different European trees, "made up in the form of a library: each specimen has the shape of a volume; the back is formed of the bark; the sides of the wood." It is in its *Picture Gallery*, however, that Cassel makes its greatest appeal to the tourist, for here is a collection ranking fourth among the Art Collections of Germany, and surpassed only by those of Dresden, Berlin, and Munich. There are 28 Rembrandts, 17 Van Dycks, and pictures by Franz Hals, Rubens, von Ruysdael, Jordaens, Titian, Teniers, Metsu, and many others. To the south of the Friedrichs Platz is

the *Aue-Tor*, a fine gateway with bronze reliefs. From here a terrace walk leading to the Belvedere Schloss overlooks the *Karlsaue*, one of the most beautiful public parks in Germany. The *Marmorbad* or *Marble Bath*, in the Karlsaue, is one of the greatest pieces of extravagance in existence — "a pretext for spending money and employing marble, with which its walls are covered. It is stacked with statues and bas-reliefs."

An excursion to the *Schloss of Wilhelmshöhe* should not be overlooked. Wilhelmshöhe is the Versailles of Cassel. The Elector's Summer Palace, within the gardens, is but 3 miles from Cassel; "but they extend behind it to the top of a high hill, which is a good hour's walk in addition." At the side of the Schloss stands the *Theatre* built by Jerome Bonaparte, and behind it is the *Great Fountain*, which throws up a jet of water 12 inches in diameter to a height of 190 ft. It is the highest fountain in Europe, save that at Chatsworth, England, and plays for 50 minutes on Sundays and Wednesdays. The *Cascade of the Karlsburg* consists of a flight of stone steps 900 ft. long, down which, on Sundays, a stream is permitted to fall. By the side of this colossal stairway climbs a carriage road, in zigzags, to the top of the hill, 1360 ft. above the Fulda, to the *Riesen Schloss* or *Octagon*, a striking building in three stories and with many columns. The view from the platform near by is very fine, extending on the northeast nearly to the Brocken.

From Cassel to Cologne it is 171 miles.

THE RHINE FROM COLOGNE TO MAYENCE

The Rhine is, without doubt, the most celebrated river in Europe. It possesses, possibly, no more natural beauty than the Hudson; but it possesses what the Hudson does not have — millenniums of history and romance; and its banks for miles are bedecked with castles and picturesque ruins in such profusion as to make a first journey over its waters an event of a lifetime. There are railways on both sides of the river, but for viewing the scenery the steamer is much to be preferred. The journey from Cologne to Mayence (or in the opposite direction) is made by the average tourist in one day; but it is better, on many counts, to break one's journey, say, at Coblenz and, if possible, at Königswinter.

The scenery between Cologne and Bonn is tame; but it is worth while for the tourist to cover the distance by steamer — at least on his first trip up the Rhine — for the superb views he obtains of Cologne. If one wishes to stop at Bonn or Königswinter, he may find it of advantage to take an early train to either of these places, and catch the steamer from there. With a through ticket one can stop at any landing; but the traveller should see that his ticket is marked by the conductor of the boat on leaving it.

BONN, on the west bank, 21 miles from Cologne, with a popula-

tion of c. 60,000, is the *Bonna* or *Castra Bonnensia* of the Romans, probably founded by Drusus. It is now chiefly noted for its *University*, founded in 1818, but housed in the *Electoral Palace* built in 1717–1730.

The *Library* contains 250,000 volumes and nearly 1400 MSS. The *Provincial Museum* is very rich in Roman antiquities, and well worth visiting, as is also the *Academic Museum of Art*. At *No. 20, Bonngasse* is the house in which Beethoven was born. There is a bronze statue to his memory in the Münsterplatz. The *Münster*, or *Cathedral*, is partly of the 12th (choir, towers, crypt, cloisters) and partly of the 13th century, and is of particular interest because of the harmonious proportions of its interior.

A beautiful avenue of horse-chestnuts leads (¾ mile) to the *Poppelsdorfer Schloss*, which contains a *natural history collection*, particularly interesting to those who wish to study the geology of the neighborhood. Farther on (¾ mile) is the *Kreuzberg* (425 feet high), the church on the top of which contains the "Holy Steps," an imitation of the *Scala Santa* at Rome. The view from the tower would repay you for the walk from Bonn, even if you had the additional penance of going up the 28 steps of the holy stairs on your knees.

South of Bonn the scenery becomes more interesting, the mountains drawing nearer to the river, until just beyond Königswinter the Drachenfels rises to a height of nearly a thousand feet, almost from the water's edge.

KONIGSWINTER (a town of 4000 people on the east bank, a few miles above Bonn) has one of the most delightful situations on the Rhine; for it is at the foot of the "castled crag of Drachenfels," and is the best point from which to ascend that and other peaks of the *Siebengebirge*, or "Seven Mountains." A day will suffice to explore them all, and if you have Baedeker's "Guide" you can do without any other. The ascent of the *Drachenfels* (1066 feet high) may be made in 10 or 12 minutes by rail, the whole trip being easily accomplished between the arrival of the morning train and the morning steamer, if you wish to take the latter for Coblenz. It would be better, however, if you cannot spend a day here, to take an afternoon train from Cologne, see the sunset from the Drachenfels, spend the night at *Königswinter*, and next morning climb the *Great Oelberg* (1521 feet high) or try some other "tramp" among the hills before the steamer arrives.

From the *Drachenfels* (the ruined *Castle* was built early in the 12th century) the view is the most picturesque, and from the *Oelberg* the most extensive, in the Siebengebirge. Among the vineyards about halfway up the former is the *cavern* that housed the dragon from which the mountain gets its name (*Drachen-fels*, dragon's rock). There is an inn at the summit.

From Königswinter another delightful excursion may be made to the *Petersberg* (1095 feet) and thence to *Heisterbach*, where a

Cistercian abbey was erected 1202–1233, of which some ruins yet remain. You can walk to the place in an hour, and *thence* to the Oelberg in an hour and a half more; and the return to Königswinter is easily made in an hour and a quarter. A "cross cut" (about 40 minutes) from the *Oelberg* will take you to the *Löwenburg* (1493 feet) where are the ruins of a large castle, and thence you can descend in an hour to *Rhöndorf* on the banks of the Rhine, a mile from Königswinter.

Rolandseck is half an hour's sail above Königswinter (on the right), and on the hill above is the fragment of the old castle, said to have been built by Roland, paladin of Charlemagne, who fell at the battle of Roncesvalles. Below lies the island of *Nonnenwerth*, where stood the convent, connected by legend with the castle. See Bulwer's "Pilgrims of the Rhine" for the story, which doubtless suggested Schiller's ballad of "Ritter Toggenburg."

Oberwinter is a village soon passed on the right; and here the view *down* the river (from the steamer) is one of the finest on the Rhine, including the whole range of the Siebengebirge, with Rolandseck, Nonnenwerth, etc.

Remagen, on the right, about 4 miles from Rolandseck, is renowned for its *Apollinaris Kirche*, a beautiful Gothic church on the Apollinarisberg, a hill just below the village. It was erected by Count Fürstenberg-Stammheim, under the direction of Zwirner, the architect of the superb south portal of the Cologne Cathedral, and is adorned with large frescoes, which are masterpieces of modern German art.

Remagen is the starting point for excursions up the *valley of the Ahr*, which has been called "the Rhenish Switzerland." A day may well be spent in a visit to *Ahrweiler* (8 miles) and *Altenahr* (7¼ miles farther) by the branch railway from Remagen, or in walking up the valley and returning by railway. The famous *Apollinaris Spring* is between Remagen and Ahrweiler.

Near **Erpel,** opposite Remagen, you see the *Erpelerlei*, a basaltic cliff, 665 feet high; and not far above, on the same side of the river, are the ruins of *Ockenfels*.

Linz, also on the left (not to be confused with Linz on the Danube, p. 260), is an ancient walled town, with a fine old church of the 13th century.

The restored Castle of *Arenfels* is soon seen on the left, and then on the right *Rheineck*, a new castle on the site of an ancient one, a single tower of which remains on the east side. The garden, which commands a view almost equal to that from the Drachenfels, is always open to visitors, and the interior of the castle may generally be seen for a small fee.

Not far above the village of **Brohl** (right) we see on the left the ruined castle of *Hammerstein*, built in the 10th century, and destroyed in 1660 by the Archbishop of Cologne. Here the Emperor Henry IV took refuge for a time during the revolt of his sons.

Andernach (right, about 4 miles from Hammerstein) with its ruined castle, ancient walls, and lofty watch-tower, is one of the most interesting towns on the Rhine. It was a frontier station (*Antonacum*) of the Romans, and a free imperial city in the Middle Ages. The *church* is an admirable example of the later Romanesque style. The *watch-tower* (15th century) shows a breach on the west side, made by the French guns in 1688.

The famous *Abbey of Laach*, and the "crater-tarn" of the *Laacher See* in the Eiffel Mountains, may be visited either from Brohl or Andernach, being about 9 miles from the former, and 10½ from the latter place.

Neuwied (left) contains the Palace of the Prince of Wied, with a fine park and a small but valuable collection of Roman antiquities. There is also an interesting settlement of the Moravian Brothers here.

Opposite Neuwied is **Weissenthurm,** with the old watch-tower (A.D. 1379), from which the village takes its name. On a height to the left is a monument to the French general Hoche, who here crossed the Rhine in 1797.

Engers (left), as some antiquarians believe, is the place where Cæsar made his second crossing of the Rhine. The château by the river, now a military school, occupies the site of an old castle (14th century), of which nothing now remains but one broken tower.

Passing several villages on either hand, and the long island of *Niederwerth* (right) with its convent church (1500), we soon arrive at Coblenz.

COBLENZ (or *Coblence*, the *Confluentia* of the Romans), a city of 55,000 inhabitants, is beautifully situated at the confluence of the Rhine and the Moselle. On the broad quay on the point of land between the two rivers, rises the impressive Monument of Emperor William I. Perhaps there is no more imposing personal monument to be met with elsewhere in the world. On a not lofty architectural base of great charm the equestrian figure of the Emperor in copper rises to a height of 46 feet, accompanied by a Genius bearing a laurel-wreathed imperial crown. A fine view of the statue is to be had from the passing vessel.

The *Church of St. Castor* was founded in 836, and the present edifice, dating from 1208 (the pointed vaulting from 1498), is said to be the earliest example of the Lombard style in the Rhenish provinces. It contains some interesting monuments and frescoes. West of the church is the fountain, erected by the last French prefect to commemorate the Russian campaign, with the inscription: *An.* 1812. *Mémorable par la campagne contre les Russes. Sous la préfecturat de Jules Doazan;* and the ironical one added by the Russian general who occupied the town in 1814: *Vu et approuvé par nous Commandant Russe de la ville de Coblenz, le* 1 *Jan.* 1814.

The *Palace* and other public buildings are hardly worth inspecting, but the excursions in the neighborhood are delightful. A short one is from the Mayence gate (*Mainz-thor*) along the *Promenade* (*Rheinanlagen*) on the river bank. Another is to the *Rittersturz*, a hill laid out as a park and commanding a beautiful view; and farther on is the *Kuhkopf*, 1230 feet above the sea, affording a more extensive prospect. There is also a good view from the railway bridge across the Rhine.

For years after the Armistice, the city of Coblenz was occupied by American troops.

Opposite the lower part of the city lies the town of *Ehrenbreitstein*, and below this and opposite the confluence of the Moselle with the Rhine rises the impressive **FORTRESS OF EHRENBREITSTEIN** ("the broad stone of honor") on a precipitous rock 385 ft. above the river. Strong by nature, the site has for years been still more strongly fortified, so that it was thought before the introduction of modern methods of warfare to be impregnable. In accordance with a provision of the Treaty of Versailles the Fortress is to be "disarmed and dismantled." It may be visited in summer at any hour before sunset. Tickets are obtained at the commandant's office. Here, besides the site of the Fortress, you have another magnificent view of the surrounding country. Goethe visited the place in 1774, and made his home in the last house on the left near the entrance to the Fortress.

From Coblenz a pleasant trip may be made *up the Moselle* by steamer to *Trèves*, unless the river is too low. The distance is 140 miles, and occupies 1½ days, the night being spent at *Trarbach*. The return trip to Coblenz requires 10 or 12 hours. The scenery is lovely, and some prefer it to that of the Rhine. *Trier*, or in French **TRÈVES,** the ancient capital of the *Treveri*, is noted primarily for its Roman remains, the finest in all Germany. These include the *Porta Nigra*, dating from the 3d century, 118 ft. long, 95 ft. high and 52–69 ft. wide, consisting of 3 stories and 2 gateways; the *Basilica*, since 1856 a Christian Church; the *Roman Palace;* the *Amphitheatre*, dating, probably, from early in the 2nd century and in an excellent state of preservation; the *Roman Baths;* and, in part, the *Bridge across the Moselle*. In small part, too, the interesting *Cathedral*, built at various periods, dates from late Roman times. The *Treasury* of the Cathedral possesses many relics, and in a room above the Cloisters "is preserved the 'Holy Coat' without seam, exhibited at rare intervals, and attracting vast crowds of pilgrims" (Baedeker). The tourist should not miss the exquisite *Liebfrauen Kirche*, nor the *Town Library*, nor the *Provincial Museum* with its many Roman antiquities.

Resuming our journey up the Rhine from *Coblenz*, we see on the right the royal castle of *Stolzenfels*, on its "proud rock," 310 feet above the river. It was built in the 13th century, and de-

stroyed by the French in the 17th, but has been completely restored in our day. In 1823 it was presented to William IV, then crown prince. It is shown to visitors for a fee. If you wish to see it, stop at **Capellen,** the village at the foot of the rock. Stolzenfels may also be visited by carriage or small boat from Coblenz.

Oberlahnstein, opposite Capellen, at the mouth of the Lahn, is a busy manufacturing town. On the heights above is the castle of *Lahneck,* lately restored.

From Oberlahnstein one may reach by rail within half an hour in the narrow valley of the Lahn the town of **Ems,** one of the most delightful of German watering-places. Ems may also be reached from Coblenz in an hour, or from Ehrenbreitstein, by a pleasant footpath over the hills (7 miles) by way of *Arzheim* and *Fachbach,* easily found without a guide.

A mile and a half above Capellen is the *Königsstuhl* (or *King's Seat*), built originally by the Emperor Charles IV on the site of a meeting place of the Electors of the Empire, where has been enacted some interesting history.

Rhense is a small but ancient town, 2 miles above Capellen (right). The walls date back to the 14th century.

Braubach (left) is another old town, with the grand castle of *Marksburg* 500 feet above it. A little farther on, above the village of **Osterspay** (left), is the château of *Liebeneck.*

Boppard (right) is a walled town of Roman origin, with two interesting old churches, and a castle now occupied by law-courts, etc.

Bornhofen (left) has a Gothic church (1435) much resorted to by pilgrims, and on the height above are the twin castles of *Sternberg* (or *Sterrenberg*) and *Liebenstein,* or "*the Brothers.*" For the legend connected with them, and for the Rhine legends generally, see Mrs. Clement's "Handbook of Legendary and Mythological Art," or Ruland's "Legends of the Rhine." Nearly opposite the Brother Castles is the village of **Salzig,** with its extensive cherry orchards.

Passing **Ehrenthal** (left), where are lead mines, we reach **Wellmich** (left), above which is the castle of *Deurenburg* dating from the 14th century which the Counts of Katzenelnbogen, who lived a mile above, derisively dubbed "*die Maus*" (*the Mouse*), as they looked down upon it from their castle which was popularly known as "*the Cat*" (see below).

ST. GOAR is perhaps the most beautiful of all the smaller towns along the Rhine, and attracts many visitors for the many excursions it affords. In its *Protestant Church* are to be found a very beautiful late-Gothic pulpit in stone and the tombs of the Landgrave Philip (d. 1583) and his wife.

High on a hill above St. Goar is the magnificent ruin of the castle of *Rheinfels* (13th century), the most imposing on the river. From here a capital tramp may be made in 1½ hrs. via

Biebernheim to the *Spitzenstein* (1315 ft.), which commands a splendid, if restricted, view. Descent may be made via *Niederburg* to *Oberwesel* (see below).

Almost opposite St. Goar is **St. Goarshausen,** beyond which is the castle of *Neu-Katzenelnbogen,* more concisely and familiarly known (as already noted) as "*die Katz*" (*the Cat*).

Less than a mile beyond, also on the left, is the famous rock of the *Lurlei* or **LORELEI,** which rises 430 feet above the Rhine. Strikingly beautiful it is, as beautiful as the ballad by Heine that it inspired. It is now penetrated by a railway tunnel.

OBERWESEL, the Roman *Vesalia* (right), is charmingly situated in the midst of the finest scenery of the Rhine, and is preferred by many tourists to St. Goar. At the south end of the town stands the beautiful *Frauen Kirche* or *Church of our Lady,* a fine specimen of 14th-century Gothic, with curious old pictures and monuments. The *Chapel of St. Werner,* erected in the 13th century, commemorates one of the old stories of child-murder by the Jews. Above the town are the ruins of the *Schloss of Schönburg,* built about the 12th century, with four huge towers.

Caub (left) is a little town with a big castle, *Gutenfels,* towering above it, and not far above, in the midst of the river, is the *Pfalz,* built by Ludwig of Bavaria in the 14th century, for the purpose of exacting tribute from passing vessels. Hither also the Countesses Palatine used to repair to await their accouchement in a chamber still pointed out.

Bacharach (right) is a fascinating old walled town with many three-sided towers. It was the *Ara Bacchi* of the Romans, and was long famous for its wines. According to the old rhyme translated by Longfellow in the "Golden Legend," —

> "At Bacharach on the Rhine,
> At Hochheim on the Main,
> And at Würzburg on the Stein,
> Grow the three best kinds of wine."

Here is another *Church of St. Werner,* beautiful even in ruins, connected with the same story as the one at Oberwesel. The *Church of St. Peter* is a good example of later Romanesque. The ruins on the hill above are the castle of *Stahleck,* and a little farther up the river (right) are those of *Fürstenberg.*

Lorch (left) has an elegant church (13th century) with a fine peal of bells. Nearly opposite is the village of *Niederheimbach,* with the castle of *Heimburg,* recently restored; and just above and also on the right are the restored castle of *Sooneck* (or *Sonneck*) and the ruins of *Falkenburg.*

Just beyond is the picturesque castle of *Rheinstein* on a rock 260 ft. above the river. Nobody knows when its foundations were laid, but it has been known to history since 1279. In 1825–1829 it was splendidly restored in mediæval style by Prince Frederick of Prussia; the century that has since passed has added to

its charm in the growth of beautiful ivies on its walls. It was one of forty-two castles owned by the Kaiser William II at the time of his withdrawal to Holland.

Assmannshausen (left), famous for its red wines, is near the end of "the great gorge of the Rhine," through which we have been sailing. A mile farther, we pass on the left the ruins of *Ehrenfels* and the *Mausthurm*, or "*Mouse Tower*" (Bishop Hatto's), in the middle of the river, and are soon at "fair Bingen."

Bingen is situated just above the junction of the Nahe and the Rhine. The town itself is not specially attractive, but there are many lovely walks and views in the vicinity: from the gardens of the *Klopp*, a ruined castle; from the *Rondel*, 1½ miles to the west; from the *Rochus Kapelle*, or *Chapel of St. Roch*, on the *Rochusberg*, half an hour's walk to the east, and from the *Scharlachkopf* (810 ft.), the highest point on the Rochusberg, as far to the southeast.

At Bingen you can leave the steamer and go by rail to Mayence in ¾ of an hour (the steamer takes 2 hours or more); or if you would have a walk through "the garden of the Rhine," cross the river to *Rüdesheim*, and "foot it" from there to *Eltville* (9 miles), proceeding thence to Mayence by rail or by steamer. Or you can continue your walk (5 miles) to *Biebrich*, nearly opposite Mayence, and either spend the night there or go by tramway or by rail to the pleasant watering-place of **Wiesbaden,** 3 miles from Biebrich, or 7 miles' walk from Eltville by the direct road.

On the wooded height of the *Niederwald*, opposite Bingen, is the great *National Monument* commemorative of the founding of the German Empire in 1870–1871. It may be reached on foot or by rack-and-pinion railway from *Rüdesheim*, a town a mile above Bingen, or by a similar railway from Assmannshausen to the *Jagdschloss*, 20 minutes' walk from the monument. The latter route is to be preferred. The Monument stands 740 feet above the river, and consists of a colossal statue of Germania, 33 feet high, upon a pedestal 82 feet high adorned with historical and allegorical reliefs. The terrace in front commands a fine view of the winding Rhine and the heights behind Bingen, and of the entire *Rheingau*, a beautiful district extending some dozen miles up the river from Rüdesheim, and for 5 miles back from the river.

Continuing our journey up the Rhine from Bingen, we pass on the left **Rüdesheim,** with its old castles, and **Geisenheim,** both noted for their wines; the *Castle of Johannisberg* on a hill 341 feet above the river, surrounded by the vineyards which have made it famous; **Eltville,** formerly capital of the Rheingau, where a printing-press was set up in 1465, before the death of Gutenberg; and **Biebrich,** with its ducal palace and pleasant park, and several islands in the river, the scenery growing tamer the while; and so we come to Mayence.

MAYENCE (or *Mainz*), a city of about 100,000 inhabitants,

lies just below the confluence of the Main and the Rhine. There was a Roman camp here as early as B.C. 38, but the foundation of the city may be said to date from B.C. 14, when Drusus built extensive fortifications here, and also added the *castellum* on the other side of the river, whence *Castel* takes its name. In the *citadel* there is an interesting Roman monument, the *Eigelstein* (45 feet high), erected by the soldiers in honor of Drusus; and outside the city, near *Zahlbach* (¾ mile) there are extensive remains of a *Roman Aqueduct*.

A beautiful shaded esplanade, known as the *Rhein-Promenade*, 300 ft. wide, stretches for 2 miles along the river-front. Back of the Rhein-Promenade, near the lower part of the city, stands the *Schloss*, formerly the *Electoral Palace*, its rear façade facing the *Schloss-Platz*. The palace contains the best collection of Roman and German antiquities to be found in Germany, a picture gallery (the best paintings were the gift of Napoleon I), a library of 150,000 volumes, and a collection of coins (free Wed., Thurs., 2–5, and Sun. 9–11; at other times, a fee).

A mile west of the Schloss, on the *Lieb Frauen Platz* rises the *Cathedral*, begun in 975, but six times burned and restored. By reason of its many restorations it is one of the most interesting in Germany for the study of its architecture; it is likewise one of the grandest, and none other is so rich in monuments. During the siege of 1814 it was used as a slaughter-house, and afterwards as a storehouse, but since that time the interior has been admirably restored. The brazen doors on the north side bear inscriptions engraved in 1135 in honor of Archbishop Adalbert I. In the chapter-house (or "Memorie") and the cloisters may be seen the tablet to the memory of Fastrada (cf. p. 200), the wife of Charlemagne, and Schwanthaler's monument to Frauenlob, "the pious minstrel of the Holy Virgin, and of female virtue." The latter was erected by the ladies of Mayence in 1842, and near it is the older tombstone of 1783, a copy of the one set up on the death of the poet in 1318. There is a good view from the tower (301 feet).

Near the Cathedral there is a *statue of Gutenberg*, executed at Paris from Thorwaldsen's design. A third of a mile to the southwest is the interesting early-Gothic *Church of St. Stephen*, from the octagonal tower of which (170 ft.) is to be had a fine view. On the south edge of the city is the *Anlage*, a handsome public promenade.

FROM MAYENCE TO LEIPSIC

From Mayence via Frankfort and Bebra it is 262 miles to Leipsic.

The first town to claim one's attention is Frankfort-on-the-Main (24 miles from Mayence), and conveniently reached in an hour.

FRANKFORT is a city of decided charm for the tourist and is a great commercial and financial centre, with a population of over a third of a million, and destined to become still more important. It lies upon the right bank of the Main, the river here being spanned by 5 bridges which connect the city with its suburb *Sachsenhausen*. The older section of the city is encircled by a series of beautiful shaded "*Anlagen*" or boulevards with adjoining parks which occupy the site of former fortifications. Many other wide and handsome streets add dignity to the town. The *Central Railway Station* is one of the finest in Europe. Three broad avenues lead from it, which, after crossing the *Gallus-Anlage* converge at the *Rossmarkt;* and this, after melting into the attractive *Schiller Platz*, opens beyond into the *Zeil*, the broadest, and perhaps the most attractive, avenue of any in the city.

A little south of the Rossmarkt, at *Grosse Hirschgraben, 23,* is the *Goethe House*, the birthplace of the poet and scene of his early life, and now housing the *Goethe Museum*. Three blocks to the southeast is the *Römer*, the most fascinating building or pile of buildings in Frankfort; for it consists of a dozen houses dating from the 15th and 16th centuries, together with the *Südbau* in the German Renaissance style and the *Nordbau* in the baroque. Within are the *Bürgersaal*, the *Wahlzimmer*, and the historic *Kaisersaal*, with its portraits of German Emperors. Three blocks farther east is the *Cathedral*, founded in the 9th, but dating from the 13th century. It has been recently restored. Though it is not by any means a great cathedral it possesses many interesting features. Across the street at *Weckmarkt*, 1, in the *Municipal Record Office* is the important *Municipal Historical Museum*. In the northern part of the Innere Stadt are the huge and magnificent *Opera House*, the *Museum of Art and Industry*, the *New Exchange*, the *Eschenheimer Turm*, the finest of the few city gateways that are still standing; and the *Senckenberg Institution*, with *Natural History Collection, Library, Botanic Garden*, etc. The fine park on the east edge of the city containing the *Zoölogical Garden* would add distinction to any town. Yet Frankfort's chief claim to such distinction is in her *Städel Art Institute* on the river-front in Sachsenhausen. Its collection of over 60,000 drawings and engravings is one of the finest in the Commonwealth. Its *Picture Gallery* is likewise one of the most satisfying in Germany — not large, but choice. The tourist will wish to walk across the *Alte Main Brücke* for the river views and the statue of Charlemagne. In the Rossmarkt (see above) is the famous *Monument of Gutenberg;* in the adjoining *Goethe Platz* is Schwanthaler's *Monument of Goethe*, and in the *Schiller Platz* (see above) is a *Statue of Schiller*. Beyond the *Friedberger Anlage* are the *Hessian Monument* and *Bethmann's Museum*, the latter containing Dannecker's masterpiece of "Ariadne on the Panther." The *Swan Hotel* on the *Theater Platz* was the scene of the signing of the Treaty of Frankfort in 1871.

From Frankfort one can easily make excursions to *Homburg*, the noted watering-place (12 miles to the north, ¾ hr.); to *Darmstadt* (16 miles to the south; see p. 237); and to points in the *Odenwald*, a mountainous district, well-forested, lying between Darmstadt and Heidelberg.

At **Fulda** (68 miles from Mayence) the tourist will hardly stop for the *Cathedral* which is an uninteresting building in the Italian style, but interesting enough in that its crypt contains the shrine of St. Boniface, though little of his body now remains. Adjoining the Cathedral is a remarkable small round church, of the 10th and 11th centuries, its circular nave resting on 8 columns.

At **Bebra** (127 miles) the tourist changes to the line running from Cassel to Leipsic.

Beyond *Gerstunger* (143 miles) the line enters the great *Thüringer Wald*, or *Thuringian Forest* (see below). As the train nears Eisenach (155 miles) the Castle of the Wartburg may be seen on the summit of a hill on the right.

One stops at **EISENACH,** not for the town itself, which is thriving and industrious, with a population of c. 32,000, finely situated in the Thuringian Forest, but for a visit on foot, or by carriage, to the *Castle of the Wartburg* (560 ft. above the valley) the one-time prison or rather, asylum, of Luther. It was to this Castle in order that his life might be made safe, that he was conveyed by his friend Frederick, Elector of Saxony; and here "he passed for a young nobleman, wearing a suitable dress, allowing his beard to grow, and taking the name of Junker Georg (Squire George)." Here he translated the New Testament into German; and as Luther's Bible contributed more than any other work to the beginning of a literature for the German people, this Castle may be looked upon as the birthplace of the German national literature. Luther's bedstead and chair, or rather those portions of these pieces of furniture left by souvenir-hunters, are shown to the traveller, as is also the room in which he is said to have repulsed the Devil, by throwing an inkstand at his head. If one can spare the time to tramp to the Wartburg, he may take the path through the *Anna-Tal* (2 miles from Eisenach), "a narrow, romantic, moss-grown glen, where walls of rock on either hand leave barely room for one person to pass, while beneath gurgles a thread-like stream" (Murray). From here a path leads up to the Wartburg. This walk, with visit to the Castle, requires 3 or 4 hours.

Eisenach may be made a point of departure for exploring the *Thuringian Forest*, a district some 70 miles long by 6–20 wide. From Eisenach the tourist may proceed by rail via *Wutha* to *Ruhla* (7½ miles) a favorite resort in a long, narrow valley; or he will do better to tramp the distance via the Anna-Tal or the *Landgrafenschlucht*, the *Château of Wilhelmstal* with its beautiful park, and the *Wachstein* (1905 ft.) with extensive view. From *Ruhla* ascent may be made (in 3½ or 4 hrs.) of the *Grosse Insels-*

berg (3005 ft.), commanding finer views than any other height of the Thuringian Mountains, though fogs and clouds are apt to interfere with one's pleasure. Descent may be made in as many hours to *Friedrichroda* (1320–1445 ft.), a delightfully situated town of c. 4500 and possibly the most popular of all Thuringian resorts, and a fine excursion centre. From Friedrichroda it is 10 miles to Gotha. If the tourist would spend longer in this forest area, he should consult a Baedeker or local guidebook.

Gotha (1080 ft., 18 miles by rail from Eisenach) with 35,000 inhabitants is of interest as one of the residences of the Dukes of Saxe-Coburg-Gotha. On a height within the city is the *Schloss Friedenstein* (1150 ft.), with commanding views and a *Library* of 200,000 volumes and a rare Cabinet of Coins, 75,000 in number. The *Museum*, below and to the south of the Schloss, contains an excellent *Picture Gallery* and a cabinet of engravings.

ERFURT (17 miles from Gotha) is worth a visit for its associations with Luther, though its former Augustine Convent in which Luther spent several years was burned in 1872; and for its noble Gothic *Cathedral* with fine approach. The most noticeable feature of the interior of the church is the choir, wider than the nave, and not in line with it; the nave, too, is unusual, having side-aisles wider than itself. There are many features of interest, but the chief glory is the 15 lancet windows of exceptionally beautiful glass of the 15th century.

WEIMAR (17 miles from Erfurt) the one-time quiet provincial-looking residence of the Grand Duke of Saxe-Weimar and for years known as "The Athens of the North" because it became the residence of Goethe (d. 1832), Schiller (d. 1805), Wieland (d. 1813) and Herder (d. 1803) and other men of learning, at the invitation of the then Duke, has long been a Mecca to lovers of literature and of art. There is a *Museum* worth while, and a *Picture Gallery* with some good pictures; and there is the Grand Duke's *Schloss* whose most precious possessions are Leonardo da Vinci's original drawings for the Last Supper and other original drawings by Raphael, Michelangelo, Rubens, and other artists; and there is a *Public Library*, rich in German literature and history, and the *Stadt Kirche*, with its famous altar-piece of the Crucifixion by Cranach and its tombs of almost 50 members of the Ducal Family of Saxe-Weimar. These and other things of which these are typical, are enough to attract one to Weimar; but still more compelling are the objects that centre about the names of Schiller and of Goethe. The *House of Schiller* in the Schiller Strasse, now the property of the town, contains a small collection of souvenirs of the poet. The *House of Goethe*, in the *Goethe Platz*, has been made into a *National Goethe Museum;* here are to be seen his collections and furniture, the latter simple and homely indeed; here are pictures and busts of the poet-novelist from the age of 18 to 80; and in the top story is shown a painting of him as he was

just before his death in his little bedroom on the floor below. He is propped on his pillows; and with eager, expectant gaze is looking up at the sunlight which streams into the room from above the half-open door, his last words "Mehr Licht!" trembling on his lips. In the Grand Ducal burial vault beneath a small chapel in the *New Cemetery*, the bodies of the two poets lie in two sarcophagi side by side. In the centre of the town opposite the *Court Theatre* they have been honored in fitting memorial: on a single pedestal stand the two poets in bronze, each with his right hand clasping the other's.

From Weimar a side trip may be made to *Jena* (14 miles), a city of over 21,000, situated on the Saale "in a hollow surrounded by naked hills." It is of interest solely for its *University*, and its associations with the names of Schiller and Goethe, and for the fact that it was the scene of one of Napoleon's victories.

From **Corbetha** (40 miles from Weimar, and 19 from Leipsic) one may drive (4 miles) to the *Battlefield of Lützen*, the scene of one of the most remarkable and most fiercely contested engagements known to history. Here in 1632 Wallenstein rode unhurt through a veritable shower of balls; here Poppenheim was mortally wounded and Piccolomini had seven horses killed under him; and here Gustavus Adolphus fell. The place is also memorable for a hotly fought battle in Napoleon's campaign of 1813.

For Leipsic, see p. 220.

FROM MAYENCE TO PASSAU

From Mayence to Passau it is 330 miles, the route lying through *Würzburg*, *Nuremberg*, and *Regensburg*. The vacation tourist, however, does not make Passau an objective, save as he goes to that town to take steamer down the Danube to *Linz*, *Vienna*, or *Buda-Pest*.

Two routes lead from Mayence to Würzburg: the one lying through Frankfort (see above) and the other touching *Darmstadt* (see p. 237), the two lines converging at *Aschaffenburg* (52 miles). Thence to Würzburg via *Lohr* and *Gemünden* it is 56 miles.

WURZBURG, with a population of over 90,000, is situated in a beautiful valley on both sides of the Main, over which there is a curious old bridge adorned with statues. Around three sides of the city winds a "Ring Strasse" flanked with continuous parks. In the centre of the town rises the Romanesque *Cathedral* with four towers, dating from the 11th century. It is a richly decorated structure, with additions of the 12th and 13th centuries, and several restorations since, not all of which have been improvements. Beyond the Cathedral plaza stands the *Neumünster Kirche*, with striking façade and handsome tower. Among the tombs it contains is that of St. Kilian, the Irish missionary, who preached the gospel here as early as 688. On the outside of the church, on the

east, is a tablet to the memory of Walther von der Vogelweide, the minnesinger (see Longfellow's poem giving the legend of his bequest to the birds, and also the "Golden Legend," in which he is one of the characters). On the *Marktplatz* two blocks to the northwest rises the Gothic *Marien Kapelle*, with perforated spire, an exquisite monument of old German art. A block to the south are the *New* and the *Old Rathaus*. Of the other public buildings the most remarkable is the *Residenz* or *Palace*, spacious and magnificent, a few blocks east of the Cathedral, and flanked on the east and south by the beautiful *Hofgarten*. Beyond the *Residenz Platz* on the right, is the *Fränkisches Luitpold Museum*, with important Collections of Antiquities and of Art and an Historical Collection. Also to be noted are the *Old University*, the *New University*, and the *Palace of Justice*. In the Old University is a *Museum of Historical Art* with a *Picture Gallery* and Collections of Antiquities, and *Library* of c. 400,000 volumes and important MSS. There are many other educational and charitable establishments. On the slope of the Marienberg (875 ft.) on which stands the *Castle of Marienberg*, and on the *Steinberg* opposite, are the vineyards that furnish the wines for which Würzburg is famous.

From Würzburg to Nuremberg it is 63½ miles by the direct route; but instead of proceeding directly to Nuremberg, one does well for a dozen reasons to turn aside, even at the expense of three changes of cars, twice at *Steinach* and at *Ansbach*, to visit **ROTHENBURG-OB-DER-TAUBER.** One goes from Würzburg to Steinach (35½ miles), whence a branch line of 7 miles leads to Rothenburg.

By lovers of the picturesque and students of mediævalism alike, Rothenburg and Nuremberg will always be associated in memory, each with the other. Alike in their preservation and perpetuation of the spirit of other centuries, and in the fascination and charm they exert, they are very unlike in their location. While Nuremberg lies in the midst of a sandy plain, Rothenburg is picturesquely situated on the edge of a plateau sloping abruptly to the Tauber that here flows about the edge of the hill in great serpentine coils not unlike a huge letter S. Baedeker, who is chary of his use of adjectives, as the world of readers knows, pronounces Rothenburg as "unique in its wealth of beautiful buildings and picturesque streets. The small red-tiled, gabled houses, 'the contours,' and the excellently preserved walls, towers, and gates, afford an admirable idea of a mediæval town."

The first lion to claim the visitor's attention should be the *Rathaus*, with its older Gothic part dating from 1240 and its newer Renaissance portion from 1572–1681, with beautiful projecting portico, balcony, staircase-tower, and oriel-windows. From the tower, the 193 steps of which are not easy of climbing, one gets a magnificent view of the town and its environs, as he likewise does

of the deep *Valley of the Tauber* from the walls about the *Burg Garten*. In the largest room of the Rathaus, the *Kaiser-Saal*, occurs the final scene of the historical play enacted each Whitsuntide by the citizens of Rothenburg, in memory of the draining of the mighty beaker by Burgomaster Nusch that saved their ancestors from hanging after the city had been captured by Tilly in 1631, during the Thirty Years' War. The drama has been called "the most interesting historical play in Europe." Very interesting are the early-Gothic *Franciscan Church* dating from 1285–1309, and the *St. Jakobs-Kirche*, a lofty basilica, built in 1373–1436, made over into a Gothic church in 1851–1857, but happily recently restored to its original condition. The houses that possess particular charms are too many to be enumerated here. The town is one in which the tourist will wish to linger, and which he will wish to revisit, again and again.

On leaving Rothenburg one returns to Steinach (7 miles) whence it is 19 miles to Ansbach, whence it is 27 miles to Nuremberg.

NUREMBERG (or *Nürnberg*) on the Pegnitz, with a population of over 360,000, the most important commercial and manufacturing centre in Southern Germany, is likewise one of the quaintest old towns in all Germany. It retains much of its mediæval architecture, with its high gables, stone balconies, and curious carvings, as well as the walls (gradually disappearing, however) guarded by seventy towers and the castle that has stood sentinel on its rocky height for more than eight centuries. Longfellow's poem of "Nuremberg" might almost serve as a guidebook for the tourist. Of the many churches the most remarkable are *St. Lawrence's* (1270–1478) with its lovely stained glass, its noble towers and portal, and "the pix of sculpture rare, like the foamy wreath of fountains"; *St. Sebald's*, likewise rich in painted windows, and containing the magnificent shrine of the saint, the masterpiece of Peter Vischer (cf. p. 255); and the *Frauen Kirche* (1361) almost rivalling the others in its wealth of sculpture within and without. The *Heilig Geist Kirche* was the repository of the imperial regalia for nearly four centuries, until its removal to Vienna in 1796. The *Burggrafenburg*, or burgrave's castle on the *Burgberg*, or castle hill, on the northern edge of the town contains much that is curious, and commands fine views of the city and surrounding country. The *Rathaus*, or town hall, is a noble building, adorned with famous mural paintings; and the public library, art galleries, and museums are all noteworthy. But of especial interest is the *Germanic National Museum*, housed in the huge suppressed *Carthusian Monastery*, with collections illustrating the history of civilization and of art, and Cabinet of Engravings, and *Picture Gallery* of over 500 works. The "Beautiful Fountain" (*Schöne Brunnen*), true to its name, is but one of many "standing in the common mart" and elsewhere in the city. On

the Albrecht-Dürer Strasse is *Dürer's House* with numerous copies of the artist's paintings. His grave and that of Hans Sachs, the cobbler-poet, are in *St. John's Churchyard*.

From Nuremberg one may make side trip to Bayreuth (or Baireuth, 57 miles, express train, 2 hrs. Cf. p. 245).

REGENSBURG (in French, *Ratisbon*, 85 miles from *Nuremberg*), with a population of 55,000, is situated at the confluence of the Regen and the Danube, in the midst of a broad and fruitful valley, 1000 feet above the sea. Like Nuremberg it retains much of its mediæval character as a fortified city, and its picturesque streets, lined with lofty, many-gabled houses, are no less suggestive of the olden time. The *Cathedral*, begun in 1275, but not completed until the 17th century, has been restored and now holds a high rank among German churches. The *Church of St. James of Scotland* is a good example of the later Romanesque style of the 12th century. The *Rathaus* was used for a century and a half for the meetings of the Imperial Diet; the dungeons and torture-chamber are curious. In the *Anlagen*, or pleasure-gardens, on the site of the old ramparts, there is a monument to Kepler, who died here in 1630.

Six miles from Regensburg, on a height overlooking the Danube, is the *Walhalla*, or *Temple of Fame*, modelled after the Parthenon at Athens, erected in 1830–1842 by Ludwig I of Bavaria. The majestic interior is of the Ionic order. A superb frieze in marble by Wagner, illustrating the early history and life of the Germans, encircles the entire hall. Above the cornice 61 tablets bear the names of noted Germans whose portraits have not been preserved, and, sample of true German thoroughness, three commemorate the deeds of those whose names have been forgotten. Below are 105 marble busts of eminent Germans. The grounds about the building are admirably laid out, and command a fine view. The place may be reached from Regensburg by tramway, steamboat, or carriage.

From Regensburg it is 73½ miles to Passau. For Passau, see p. 263.

FROM MAYENCE TO HEIDELBERG

Of the various routes or combinations of routes between Mayence and Heidelberg, there are four that will appeal to the tourist: (1) via Frankfort (see p. 231) and Darmstadt (78 miles); (2) via Mannheim (58 miles); (3) via Worms and Ludwigshafen (51 miles); and (4) via Worms and Speyer (78½ miles).

Darmstadt (16½ miles from Frankfort and 21 by direct line from Mayence), formerly the capital of the Grand Duchy of Hesse, with c. 85,000 inhabitants is an important manufacturing city. In the centre of the town stands the *Schloss* or *Grand Ducal Palace*. On the first floor is the *Library* with half a million vol-

umes, 4000 MSS., and many typographical curiosities. Across the square to the north is the *War Monument*, commemorative of the campaign of 1870–1871; and just beyond the *Museum*, containing Collections of many sorts and a *Picture Gallery* of over 700 paintings, many of which are choice (free on Tues., Wed., Thurs., Fri., 11–1, and Sun., 10–1; at other times for a fee). In the Palace of Prince Charles is the famous "Madonna with the family of Burgomaster Meyer," by Holbein.

At *Weinheim* on Route (1), leave the train and *walk* (12 miles) to Heidelberg, if you wish to see the lovely scenery to the best advantage.

Mannheim is a modern city of c. 165,000 inhabitants, lying between the Neckar and the Rhine, a little above their confluence. It is remarkable for the regularity with which it is laid out, and boasts some fine public squares, fountains, statues, etc.; but it has nothing to detain the tourist whose time is limited.

WORMS, venerable and rich in historical memories, had 70,000 inhabitants in the days of Frederick Barbarossa, but numbers only c. 45,000 at the present time. The *Cathedral*, consecrated in 1016, but much altered in the 12th century, with its double choir, its four towers and two domes, is an admirable example of Romanesque architecture. The interior has been recently restored. The *Heylsche Haus* is on the site of the *Bischofshof*, in which the "Diet of Worms" was held (1521). In the Lutherplatz is the grand *Luther Monument*, which of itself is worth a long journey to see. The *Liebfrauen Kirche* (Church of Our Lady), built in the latter part of the 15th century, is also to be noted. In the ancient *Paulus Kirche* (12th century) is a large museum of Germanic antiquities. Worms and *Rosengarten* (on the opposite side of the Rhine) are both interesting to the student of the old German poetry from their connection with the *Nibelungen-lied*.

SPEYER (or *Spires*) was a Roman station, and often the residence of the German emperors. The single attraction is the *Cathedral* (built 1030–1061), one of the noblest Romanesque churches in existence. It has suffered much from fire and desecration, but has been well restored in our day, both within and without. The extreme length is 600 feet, and the breadth of the front is 174 feet. The western towers are 239 feet high, and the roof of the nave (inside) 106 feet. The interior is adorned with admirable frescoes (finished in 1853), and in the "Imperial Hall" at the entrance are statues of eight emperors, who are buried in the choir. Schwanthaler's statue of Rudolph of Hapsburg is in the choir, and there are other noteworthy sculptures and monuments.

HEIDELBERG, with a population of c. 50,000, lies on the left bank of the Neckar, on the edge of the *Odenwald*. The tourist should on no account pass it by, for few are the towns in any land that can vie with it in natural surroundings. The lions are few. A little to the north of the *Central Station* runs the *Haupt Strasse,*

the principal street of the town. Following this for half a mile, one turns to the right to visit the famous *University of Heidelberg* dating from 1386, the buildings of which, with an exception or two, are very plain. Of great interest is "the Prison of the University" in which, it is said, every student who aspires to approval by his fellows contrives to be incarcerated at least once during his term of residence, and to leave on the walls his autograph and photograph. The *University Library* in the French Renaissance style contains, besides its 400,000 volumes, 4000 MSS., and 3000 papyri, much that is curious and interesting to the scholar. Returning to the Haupt Strasse, one soon comes to the *Heilig Geist Kirche*, dating from early in the 15th century, and of interest in that its choir is now used by the "Old Catholics" and its nave by the Protestants.

But the chief attraction of Heidelberg is its far-famed picturesque *Castle* in magnificent setting, which stands just above the town on a spur (640 ft.) of the Königsstuhl, reached by several paths from the city, but most easily by a cable railway (with frequent service). The Castle should be enjoyed leisurely, not "done" in a hurry. The grounds around it are charming, with lovely views that will tempt you to linger; and the Castle itself, half palace and half fortress, deserves careful examination. For a small fee you can visit the chapel and the cellar (where the great "Heidelberg Tun" and others almost as big are shown) and other parts of the interior, which contain collections of pictures, coins, relics, etc. There is a good restaurant on the grounds. If you climb the hill to the *Molkencur* (whey-cure), 345 feet above the castle, you have a broader view; and the tower on the *Königsstuhl* (1225 feet above the castle, 1865 above the sea) commands a most extensive prospect of the valleys of the Rhine and Neckar, the Odenwald, the Black Forest, etc. There is a carriage road to this point, but it can be reached by a shady footpath in 45 minutes from the Molkencur. East of the castle is a charming walk to the *Wolfsbrunnen* (2 miles); and the *Philosophenweg* on the right bank of the Neckar, affords another of the same length, mostly through vineyards, with views of indescribable beauty. The Antiquarian (and others) should not fail to climb from the Philosophenweg to the two summits of the *Heiligenberg* (1250 and 1455 ft.), for in addition to the admirable views they afford, will be found double ring-walls of prehistoric times encircling each summit.

FROM HEIDELBERG TO BASEL

From Heidelberg to Basel by direct route via Carlsruhe and Freiburg it is 156 miles, and express trains cover the distance in about 5 hrs. It is better, however, for four-and-forty reasons, if one can afford the time, to make frequent stops.

CARLSRUHE (34½ miles from Heidelberg), the one-time cap-

ital of the Grand Duchy of Baden, with a population of c. 112,000, lies 6 miles east of the Rhine near the western edge of the extensive *Hartwald*. From the station the tourist should make his way at once to the *Schloss* (½ mile) with semicircular façade. Whether he will care for the palace or not, will depend upon the number of royal palaces he has already seen; but he is sure to enjoy the very unusual views to be had from the top of the *Bleiturm* (135 ft.); for from this point as a centre radiate more than two dozen avenues. The city reminds one of Mannheim for the regularity with which much of it has been laid out; while the view from the Bleiturm reminds him of the otherwise unique view to be had from the great Arc de Triomphe in Paris. Near the Schloss are the *Schlossgarten*, the *Court Theatre*, the *Botanic Garden*, and the *Hall of Art*, with a fine collection of pictures, casts, etc. On the *Friedrichs Platz* is the *Museum* that houses the United Grand Ducal Collections, especially noteworthy for their Greek Vases and Terracottas, their Greek and Etruscan Armor, and their Ethnological Collection of over 5000 objects. The town is perhaps the most interesting in Germany for the study of the development of German architecture.

From Carlsruhe it is 19½ miles to *Oos*, whence a branch line leads in 2½ miles to Baden.

Baden, or **BADEN-BADEN** as the town is called to distinguish it from other places of the same name in Austria and Switzerland, is situated in the beautiful valley of the *Oosbach* on the edge of the Black Forest. With a population of c. 17,000, it is one of the most fashionable resorts in Europe, attracting 80,000 visitors every year. The mineral waters were known to the Romans, who called the place *Aurelia Aquensis*. The *Friedrichsbad*, or principal bathhouse, the *Trinkhalle*, or *Pump Room*, and the *Conversationhaus* are elegantly fitted up, and the grounds about the two latter afford a delightful promenade. The *New Castle* on the hill above the town, founded in 1479, is now a summer residence of the Grand Duke. The *Old Castle* (3 miles), built in the 10th or 11th century, is a picturesque ruin, commanding a charming prospect. Near it are the fantastic *Felsen*, or "Rocks," which might be taken at first for another ruined castle.

Baden-Baden is a centre for many delightful walks and longer excursions, as over the magnificent *Lichtenthaler Allée* to the venerable *Convent of Lichtenthal* (1½ miles); to the pine-clad *Caecilienberg* (755 ft.), just back of the Convent; to the *Alte Schloss Hohenbaden* (1330 ft.) with its extensive views of the Valley of the Rhine; to the lovely valley of *Gerolsau* (3 miles); to the *Yburg*, an old Roman tower (6 miles); to the wooded heights of the *Fremersberg* (1730 ft., 4 miles); to the *Alt-Eberstein*, another Roman ruin (2 miles from the Old Castle); to the *Neu-Eberstein*, a castle of the 13th century, restored in our day (8 miles), etc.

From Oos it is 20 miles to *Appenweier*, whence one may make

side trip of 10 miles to *Strasbourg*, a city of the greatest charm, which should on no account be missed. See p. 195.

From Appenweier it is but 5 miles to *Offenburg* (79 from Heidelberg) the northern terminus of the Black Forest Railway. See below.

From Offenberg the railway continues for 38½ miles along the western edge of the mountains of the Black Forest to *Freiburg* (which is not to be confused with Frieburg, Switzerland, and other towns of similar name).

FREIBURG (also known as "*Freiburg in Baden*" or "*Freiburg in the Breisgau*") with its suburbs contains a population of c. 80,000 and rivals Baden and Heidelberg in the beauty of its environs. The *Cathedral* is one of the few *completed* edifices of its class. It was begun in the 12th century, but was mainly built in the 13th. The front, with its richly sculptured portal and its lofty and graceful spire (380 feet high), is perhaps unsurpassed; and the interior (354 feet long, 102 broad, and 85 high) is grand and impressive. Nearly all the windows are filled with stained glass, much of which is old, and there are some good pictures over the altars. The ascent of the tower (for a small fee to the custodian, who will also show the clock, by Schwilgué) should be made, both for the view and for the opportunity of examining the architecture.

The *Kaufhaus*, opposite the Cathedral, is a quaint bit of 15th-century architecture, and there is a fine old fountain in the Kaiserstrasse, adorned with statues of knights and bishops. Two other fountains, one to the south and the other to the north of this, are noteworthy though of inferior merit. The *War Monument*, erected in 1878, is fine in its way.

From Freiburg, as from Baden, excursions may be made into the *Black Forest*. The wild pass of the *Höllenthal* (or *Höllenpass*) may be visited in a single day from Freiburg. It is well to take train to Höllsteig (2430 ft., 13½ miles), and thence walk down (80 feet) to the *Sternen Inn*. The ascent of the *Feldberg* (4886 feet), the highest point in the Forest, and affording a most extensive view of its mountains and valleys, may be made in 3½ hours from the *Sternen Inn*.

For another 38½ miles the railway continues from Freiburg along the edge of the Black Forest. The views from the railway are remarkably fine. A seat on the left side is to be preferred until the road approaches the Rhine near *Schliengen*. From there to Basel the scenery on the right is the more attractive. For Basel, see p. 277.

FROM HEIDELBERG TO SCHAFFHAUSEN AND CONSTANCE

From Heidelberg to Schaffhausen (185 miles) or to Constance (213 miles) the route so far as to Offenburg (102 miles), is as described in the last Chapter. At *Offenburg* (530 ft.) begins the

Schwartzwald or Black Forest Railway which is justly regarded as one of the finest in Germany. It makes, on the whole, for the tourist who has come up the Rhine the most picturesque approach to Switzerland. There are 38 tunnels and 142 bridges on the route. Some first-class carriages on express trains are like the "observation cars" on American roads (the Germans call them *Aussichtswagen*), and these may be used by passengers travelling second class on payment of a small sum. The finest and most interesting part of the road lies between *Hausach* and *Villingen*, though there is much that is attractive beyond the latter point. If a trip over this road be taken simply as an excursion from Offenburg, one will, perhaps, return after reaching Triberg or Villingen (53½ miles).

From Offenburg (530 ft.) the line climbs gradually to Hausach (790 ft., 20½ miles) after which the ascent becomes much more rapid. Beyond *Niederwasser* (1800 ft., 32 miles) the road turns upon itself and makes a spectacular encircling of the *Eisenberg*, as it later does of the *Seelenwald*, after reaching *Triberg* (2025 ft., 35 miles).

If possible, the tourist should stop at least over a train in *Triberg* to inspect the *Industrial Exhibition* and to visit within easy walking distance the *Waterfall of the Gutach*, the finest in Western Germany. In seven leaps the stream descends 500 ft.

Near *St. Georgen* (2640 ft., 44 miles) the railway reaches its greatest height. From here the descent is gradual to *Singen* (1405 ft., 71 miles), whence a branch line leads in 12 miles to Schaffhausen (cf. p. 278), while the main line continues to Constance (111 miles from Offenburg) for which see p. 283. The tourist who would seek fuller acquaintance with the Black Forest should consult Baedeker's "Rhine" and Hughes' "The Book of the Black Forest."

FROM HEIDELBERG TO MUNICH

The route from Heidelberg to Munich is among the most fascinating in Germany: it lies in part through a beautiful mountainous country, and several cities that it touches are of more than ordinary interest. That part of the line leading to Stuttgart runs via *Langenbrücken* and *Bruchsal*.

Bretten (30 miles) was the birthplace of Melanchthon. Just off the market-place (10 minutes from the station) stands the *Melanchthon Memorial House*, a sort of Valhalla of the Reformation, with statues of the reformers, medals, a library, etc.

Two miles from the station of *Maulbronn* (36½ miles from Heidelberg) is the village of that name with its famous *Cistercian Abbey*, dating from 1146, illustrative of the Romanesque, the Transitional and the Gothic styles of architecture, and well restored. The Abbey is now used as a Protestant Theological Seminary.

STUTTGART (69½ miles), the capital of Würtemberg, with almost a third of a million inhabitants, is remarkable for the beauty of its situation, its stately buildings, and collections of art. A block east of the *Haupt Bahnhof* is the elegant *Schloss Platz*, its four sides flanked with buildings of distinction. On the south are the *Altes Schloss* or *Old Palace* (with Porcelain and Silver Room, its courtyard bordered on three sides by triple arcades and containing an equestrian statue of Count Eberhard im Bart) and the Kronprinzen Palais; on the east the *Königs-Bau* in the classical style; on the north the *Königen-Olga-Bau* and the *Kunst Gebäude* (with exhibition and festival hall); and on the west the *Residenz Schloss* or *Royal Palace*. This is an imposing edifice in the baroque style, dating from 1746–1807, and consisting of a central structure with two huge wings built about the three sides of an open court. Of most interest are the central hall and staircase, and the marble, the blue, the white, and the dining-rooms. There are a series of frescoes by Gegenbaur, sculptures by Dannecker, and a collection of over 500 Majolica Vases. Adjoining the Schloss on the west, is the so-called *Akademie*, where Schiller studied medicine and wrote his 'Robbers' in 1777–1778. Opposite the Akademie are the *Wilhelm's Palast;* the *State Archives* with fine Natural History Collection; and the *Royal Library* containing c. 600,000 volumes, 5300 MSS., 4600 specimens of early printing, and a famous collection of Bibles, over 8000 in number and in over 100 languages. On the floor below is the valuable *Museum of Würtemberg Antiquities*. Behind the Library are the huge *Law Courts*.

Fronting the north façade of the north wing of the *Residenz Schloss* is a park in the French style, as large as the Schloss Platz; beyond this a lakelet, and beyond the lakelet the large *Theatre Platz*, the two flanked by huge buildings on either side, while the Theatre Platz beyond the Schiller Strasse opens into the great *Schlossgarten* (with magnificent central avenue and more lakelets), which in turn melts into the *Königsliche Anlagen*. These two parks have been laid out in the English style, and extend almost to *Cannstatt*, over two miles distant; together they make, with the Theatre Platz and the more formal gardens fronting the Palace, a pleasure ground of rare distinction.

On the right of the Theatre Platz are the beautiful *Court Theatres*. A short distance to the northeast is the important *Museum of Art* with a Collection of Casts of Ancient and Modern Sculpture, a Picture Gallery of over 900 paintings and a Collection of over 300,000 Engravings.

Of the churches the most interesting are: the *Stifts Kirche* (a block south of the Schloss Platz) in the late-Gothic style, with two towers, dating from the 14th and 15th centuries, the interior restored in 1841, with 11 statues of the old Counts of Würtemberg in the choir; the *Hospital Kirche*, with model of Dannecker's statue of the Christ; the *Marien Kirche;* and the *Johannes Kirche* with highly decorated interior, all in the Gothic style.

Most noteworthy of the other public buildings are the *Technical Academie*, the *Linden Museum*, with exceedingly important Ethnographical Collections, and the *National Industrial Museum*.

Beyond the Königliche Anlagen is the *Villa of Rosenstein*, one-time crown property, with numerous sculptures and a Collection of pictures. The *Wilhelma* is a large royal palace in the Moorish style, near *Rosenstein*.

The *Solitude* (1630 ft., 6 miles west of Stuttgart) is a schloss with tastefully decorated interior commanding extensive views, where Schiller's father was inspector of the gardens, and the poet received his early education. Six miles south of the city is the *Schloss Hohenheim*, now an *Agricultural School*, with botanic garden and collections, one of the best in Europe.

ULM (58 miles from Stuttgart), with a population of c. 60,000, lies at the junction of the Blau with the Danube, and at the head of navigation of the latter. The *Cathedral* (1377–1494) is one of the largest in Germany, being 485 feet long, 200 wide, and 141 high, with an elegant spire 530 feet high. The sculptured portal under the tower, the stained glass in the choir, the carved oaken stalls, the pulpit, font, and organ, are all admirable. Other buildings worthy of note are the *Rathaus* (16th century) with the *Fischkarten*, a Gothic fountain, at its southeast corner, and the *Municipal Museum of Art and Antiquities* in an old patrician mansion, and not a few other quaint specimens of ancient domestic architecture.

Augsburg (53 miles from Ulm), the *Augusta Vindelicorum* of the Romans, was founded by a colony sent out by Augustus, 12 B.C., after the conquest of the Vindelici. From the 14th to the 16th century it was a great commercial emporium, and the ships of its merchant princes spread their sails on every sea. It was also a centre of German art. Here, too, many imperial diets were held, and the name of the city is associated with some of the leading events of the Reformation. It now has a population of 150,000. The chief buildings of interest are the *Rathaus*, the *Residenz* or old Palace of the Bishops, the *Cathedral* with its sculptured portals and curious bronze doors, the *Maximilian Museum*, with historical and diocesan collections, the *St. Anna Kirche*, the *Fugger Haus* and the *Fugger Museum*, the *Royal Picture Gallery* with over 700 paintings, among them many by Hans Holbein the Elder, and many fascinating old houses.

From Augsburg it is 39 miles to Munich, for which see p. 245.

FROM BERLIN TO MUNICH

The tourist proceeding from Berlin to Munich has choice of several routes. He may take train to Dresden (112 miles, cf. p. 215) or via Wittenberg to Leipsic (101 miles, cf. pp. 219, 220).

From Leipsic the railway continues to *Neumarkt* (51 miles) where it is joined by the line from Dresden (89 miles); thence to

Hof it is 54½ miles (105½ from Leipsic). From Hof one has choice of two routes to Munich: the one of 197½ miles via Regensburg (or Ratisbon, for which see p. 237); the other of 242 miles via Neumarkt, Bamberg, Forchheim, and Nuremberg.

Neuenmarkt (138½ miles from Leipsic) is the junction for the line to **Bayreuth** (13 miles), where Richard Wagner lived and wrote, and where each summer the musical festivals inaugurated by him are held.

BAMBERG (185 miles), with a population of c. 50,000, lies between and on either side of the two branches of the Regnitz, a few miles above its confluence with the Main. It boasts an *Alte Residenz*, a *Neue Residenz*, two interesting Romanesque churches in its *St. Jakobs Kirche* (1073–1109), and *St. Michaels Kirche* of the 12th century, a *Municipal Art Gallery*, and a *Royal Library* with over 300,000 volumes, 3400 incunabula, 4500 MSS., together with the Heller Collection of 30,000 drawings, water colors, and engravings. But the town's chief claim to distinction is in its magnificent *Cathedral* with its four eight-storied towers reaching to a height of 265 ft., one of the finest Romanesque buildings in Germany. The interior is 312 ft. long, 53 ft. wide, and 83 ft. high. Of particular interest are the many sculptures, and the highly ornate tomb of Henry II and Kunigunde.

From *Forchheim* (200 miles) a branch line runs to *Ebermannstadt* (9½ miles) whence one may make excursions into that curious and interesting low mountain region known as the Franconian Switzerland. There the tourist will find varied scenery and grotesqueries of dolomite rock formations and stalactite caves containing remains of prehistoric animals.

From Forchheim it is 23½ miles to Nuremberg (223½ miles from Leipsic), for which see p. 236. From Nuremberg to Munich it is 144½ miles via Augsburg (cf. p. 244) or 147½ miles via Regensburg, for which see p. 237.

MUNICH

MUNICH (in German, *München*) situated on the Isar, with a population of c. 650,000, is the capital of Bavaria, the seat of an important University, one of the handsomest of German cities, and the chief art centre of Germany.

Northwestern Section of the City

The traveller on leaving the huge *Haupt Bahnhof*, crosses the spacious *Bahnhof Platz*, and following the *Schützen Strasse* for 300 yds. reaches the beautiful *Karls Platz*. Facing this on the west are the *Courts of Justice*, a large building in the baroque style, which, with the *New Courts of Justice* in the Gothic style to the west, flank with their north façades the extensive *Botanical*

Gardens. North of these is the *Glas Palast*, 765 ft. in length, built in 1854 of iron and glass, and used since 1888 for the annual Exhibitions of Art.

A block or two farther north is the beautiful *Basilica of St. Boniface*, a successful imitation of an early Christian basilica, 250 ft. long by 120 broad. The effect of the interior is most impressive, the nave and double aisles being supported by 66 monolithic columns of gray marble and the wall all glorious with gold and paintings. On the right as one enters is the marble sarcophagus of King Ludwig I, and above the columns of the nave are many medallion-portraits of the popes. Adjoining the basilica is the *Kunstausstellungs Gebäude* or *Exhibition Building* in the Corinthian style, with a tympanum group of "Bavaria bestowing wreaths on artists" by Schwanthaler. Beyond, and to the left, facing the *Königs Platz* is the *Propylæa*, a splendid gateway patterned after the Propylæa of Athens, with Doric columns on one side and Ionic on the other.

Facing the north side of the Königs Platz is the *Glyptothek* in the Ionic style (1816–1830), the oldest building constructed for museum purposes in Germany, which contains ancient sculptures from Assyria, Egypt, Greece, and Rome, and a "Hall of the Moderns" including works by Canova, Thorwaldsen, Dannecker, etc., and all admirably arranged. Of especial value are the two pediment groups from the Doric temple of Aphaia in the island of Ægina. The number of statues and busts of the greatest interest is almost bewildering. A block north is the large *Technical Academy*, with façade 750 ft. long, with 72 medallion-portraits on its cornice. It faces a large open square in which stands —

The famous *Altes* or *Old Pinakothek*. This building is in the Renaissance style, is 500 ft. long by 90 wide, and contains over 1000 pictures, arranged by schools and labelled with thorough German attention to detail. The early Italian, the English, and the Spanish schools are but meagrely represented; but there are rich collections of later Italian painters and of the Flemish, Dutch, German, and French schools. On the ground floor are the Cabinet of Vases with 3000 pieces, and the Cabinet of Drawings and Engravings, with over 40,000 drawings, many of them by the most eminent masters, and over 200,000 engravings.

The *Neues* or *New Pinakothek*, in the block beyond, contains on its ground floor the *Antiquarium*, a collection of smaller Greek and Roman antiquities, and in its upper stories a collection of 1000 paintings of the 19th and 20th centuries, and mostly by German artists.

Southern Part of the Inner City

A sort of "Ring Strasse," composed in part of plazas and magnificent avenues, forms an irregular fan-shaped section of the city

known as the *Innere Stadt*. In the southern section of the Inner Town, two blocks east of the Karls Platz, is the *Academy of Science* with large and important Natural History Collections and a Cabinet of over 20,000 Greek coins and Bavarian coins and medals. Adjoining is the *St. Michaels Hofkirche*, "a stage" in the development of German Renaissance architecture, with Thorwaldsen's monument to Eugène Beauharnais and the tombs of many kings and nobles.

Two blocks farther east, beyond the *Police Offices* is the *Cathedral* which is known as the *Frauen Kirche* (15th century), in red brick and unattractive externally, though its two unfinished towers, 320 ft. high, are among the distinctive features of the city. It contains the tomb of Ludwig the Bavarian (1625) and other stately monuments. Farther still to the east, are the *New Rathaus*, a beautiful building in the Gothic style, the *Old Rathaus*, and the *Peters Kirche*, from the main tower of which one obtains fine views of the city. A few blocks southwest is the *Municipal Historical Museum*, with the Maillinger Collection of over 30,000 engravings and a most interesting Collection of Models of the monuments and buildings of Munich, which the tourist should not fail to see. Two blocks farther west is the baroque *St. Johannes Nepomuk Kirche* with fantastic interior.

Northern Part of the Inner City

The Karls Platz at its northeastern corner melts into the *Lenbach Platz* in which stands a *statue of Goethe*. The Lenbach Platz, beyond the mighty *Wittelsbach Fountain*, in turn becomes the handsome *Maximilians Platz*. Broad avenues lead thence in a northeasterly direction to the English Garden (see below).

A block southeast of the Maximilians Platz is the *Kunstgewerbe Haus* or *Museum of Applied Art*, in the Renaissance style, containing the collections of the Bavarian Society of Industrial Art. A little to the north is the *Landtags Gebäude* or *House of the Bavarian Diet*. A few blocks to the east is the huge pile of buildings known as the *Residenz* or *Royal Palace*, encircled by the *Residenz Strasse* on the west, the *Hofgarten* on the north, the *Marstall Platz* on the east, and the *Hof Theater* and the *Max Joseph Platz* on the south. The Palace consists of the *Alte Residenz*, erected in 1598–1616, which is, in itself, a mighty aggregation of buildings, but the least interesting part of the whole; the *Königs-Bau*, with façade in imitation of the Pitti Palace of Florence, looking on the Max Joseph Platz, and with interior decorations of frescoes and sculptures (of very especial interest are the *Royal Treasury*, with its collection of jewels and regalia, the *Reiche Kapelle*, the *Porcelain Cabinet* and the series of rooms containing Schnorr's 19 frescoes of the Nibelungen-lied); and the *Festaal Bau*, with façade of 780 ft. in the Palladian Renaissance

style, facing the Hofgarten, and with long suites of state apartments, adorned with sculptures by Schwanthaler, frescoes, etc.

Adjoining the Residenz on the west are the *Allerheiligen Hofkirche* or the *Court Chapel of all Saints*, in the Byzantine-Romanesque style, its interior "a perfect casket of art treasures"; and the small *Residenz Theater* with rococo decoration.

Just south of the Residenz is the *Hof und National Theater*, with beautiful Corinthian portico, one of the largest theatres in Germany.

North of the Residenz is the *Hofgarten*, laid out in the formal French style, and bordered on two sides by open decorated arcades. Facing the Hofgarten on the east is the huge *Bavarian Army Museum* in the Italian Renaissance style, containing the Military Archives, a Military Library, and important collections and trophies. Near by is the *Theatre Museum*.

Eastern Section of the City

Leading to the southeast from the Max Joseph Platz is the *Maximilian Strasse*, one mile long and 75 ft. wide, and flanked for half its length with parks. At its end, beyond an island (the *Prater Insel*) in the Isar is the *Maximilianeum*, a one-time school for royal pages and other students. Just south of the central section of the Maximilian Strasse is the *Old German Museum*, the collections of which have so increased as to demand the erection of the much larger *New German Museum* on the *Museums Insel* in the Isar (a mile directly south of the older building). The museum includes all sorts of interesting collections illustrating the development of the natural sciences and of the technical arts. On the Prater Insel is the important *Alpine Museum*, with the collections of the German and Austrian Alpine Club, including many relief-maps, as of the Jungfrau and the Matterhorn, etc.

Stretching for ¾'s of a mile to the south of the Maximilianeum are the pleasure grounds known as the *Am Gasteig*, and to the north for a much longer distance the *Maximilians Anlagen*, both parks bordered on the west by the Isar, and both laid out in the English style, though in the centre of the latter is a formal French garden.

Nearly a mile north of the Maximilian Strasse, with its long and irregular façade facing the *Prinzregenten Strasse*, is the great *Bavarian National Museum*, with collections illustrating the progress of civilization and the arts, so varied and so complete as to make it one of the wonders of Germany, in this city and land of museums.

Northeastern Section of the City

Stretching from the National Museum for two miles to the north, where it becomes the *Hirschau*, is the famous *English*

Garden, its 600 acres adorned with walks and shade and artificial lake and architectural features a plenty.

In the *Odeons Platz*, just west of the Hofgarten, is an equestrian statue of King Ludwig I, and on the left the *Odeon*, the home of the *Academy of Music*. To the north, the Odeons Platz opens into the magnificent *Ludwig Strasse*. Two blocks away, on the right, is the *War Office*, and beyond this the exceedingly important *Royal Library* in the Florentine style containing over 1,150,000 volumes, and 50,000 MSS., and especially rich in works on theology, art, and architecture. Beyond, also on the right, is the striking *Ludwigs Kirche*, with sculptures by Schwanthaler and the famous frescoes by Cornelius. On the left is the *University*, an extensive pile of buildings with c. 7000 students. The *University Library* contains over 650,000 volumes. Beyond is the *Sieges-Tor*, strikingly crowned with "Bavaria" (18 ft. high) in a chariot drawn by lions. The arch is an imitation of the Arch of Constantine in Rome. Beyond the Sieges-Tor in the *Akademie Strasse* and with spacious encircling park, stands the *Academy of Art* in the Italian Renaissance style.

Environs

In the southwestern part of the city is the *Theresien Wiese* of many acres, the scene of the "Oktober-fest." On a height to the west, stands Schwanthaler's colossal bronze statue of *Bavaria*, 60 ft. high, resting on a pedestal 40 ft. high. One may climb to the top, the head affording space for five persons, and the view, in clear weather, rewarding the effort (early morning hours the best). The *Ruhmes-Halle*, or *Hall of Fame*, just back of the statue, a pleasing Doric colonnade dating from 1843–1853, contains the busts of fourscore eminent Bavarians. To the west is the *Ausstellungs-Park* with theatre, exhibition halls, and restaurants.

The *Nymphenburg* is a royal schloss west of the city, with extensive parks and several lakelets. The *Amalienburg*, a small hunting lodge, is admired by many for its rococo decorations.

EXCURSIONS FROM MUNICH

The possible excursions from Munich are many. One may visit —

Schleissheim (11½ miles) and its three Schlosses, its *Neues Schloss* containing 1400 pictures, or

Dachau (16 miles) where consort, in the summer, a colony of landscape painters; or

The *Valley of the Isar*, to the south; or

Starnberg (17½ miles) for a sail on the pleasant *Starnberger See* (13 miles long and 1–3 miles broad); or

OBERAMMERGAU (2745 ft., 61½ miles, with change of cars

at Murnau), the town of the famous Bavarian Passion Play, with beautiful surroundings, a large *Passions Theatre*, a population of c. 2000, and a hospitality that tempts one to a long sojourn. (For another approach to Oberammergau, see p. 254.)

From Oberammergau ascent may be made of the *Kofel* (4405 ft.), at the foot of which (1½ miles from the town) stands a colossal Group of the Crucifixion presented by Ludwig II — a possible objective for a walk, if one does not have time for the longer climb.

From Oberammergau, too (by motor omnibus), one may visit King Ludwig's Schloss of *Linderhof* (7½ miles); and then proceed, by same conveyance, passing the beautiful *Plan See*, to

Füssen (2580 ft., 32½ miles), a summer resort on the Lech, whence one may visit two more of the famous palaces of Ludwig II, the *Schloss Hohenschwangau* (2840 ft.) reconstructed and richly decorated by King Max II of Bavaria (and purchased by Ludwig II for a song) with fine views of the *Alp See;* and the imposing *Schloss Neuschwanstein* (3165 ft.) built in 1869–1886 by King Ludwig on a lofty rock, and commanding wondrously striking views of the *Waterfall of the Pöllat*, of the Alp See, and of Hohenschwangau. Cf. p. 251.

FROM MUNICH TO LINDAU

From Munich to Lindau (best views on the left) it is 137½ miles. From *Immenstadt* (2400 ft., 95 miles), a branch railway leads up the Valley of the Iller to *Oberstdorf* (2765 ft., 13½ miles), a favorite summer and winter resort and excursion centre; with beautiful situation in the heart of the Algäu Alps.

Lindau, with c. 6700 inhabitants, is pleasantly situated on an island in the Lake of Constance, which is connected by railway embankment with the mainland. From Lindau the tourist proceeds to *Friedrichshafen* and *Constance* by steamer over the *Lake of Constance* (cf. p. 283) or by rail to *Bregenz* at the east end of the lake and thence south to Chur, and beyond. Cf. p. 283.

FROM MUNICH TO INNSBRUCK

The route taken by the average traveller from Munich to Rosenheim (40½ miles), which is a part of "the regular route" to Kufstein and Innsbruck, is not particularly interesting, as the country is level. If the tourist does not mind an additional change of cars and an extra hour or two in a coach, let him as he leaves Munich take the Mittenwald Railway that climbs 535 ft. in the 22½ miles to *Holzkirchen*. Here he will change cars for Rosenheim. The railway makes a curve to the northeast and then descends through the *Teufels Graben*, a dry ravine which is soon appropriated by the Mangfall, that later empties into the Inn at

Rosenheim. *Bad Aibling* (1575 ft.), within 6 miles of Rosenheim, is a watering-place of some importance.

Rosenheim, junction of the line to Salzburg, will not detain the tourist, save as he may have timed his choice of trains so as to stop over for an hour or two to visit the *Museum of Folk-lore* in the *Mitter-Tor*. From Rosenheim it is 66½ miles (1½ hrs. by express) to Innsbruck, for which see p. 254. For other routes from Munich to Innsbruck, see p. 254.

FROM MUNICH TO SALZBURG

From Munich to Salzburg it is 95 miles (2½–5½ hrs. by rail). For that part of the route lying between Munich and Rosenheim (40½ miles) see above. After leaving Rosenheim, the train soon passes the pretty *Simm See* (nearly 4 miles in length) and later reaches *Prien* (15½ miles from Rosenheim). From Prien a branch line (1¼ miles in length) runs to *Stock*, a landing place on the *Chiem See*, an irregularly shaped lake 7 miles broad by 7½ miles long. From Stock, if time permit, one should make the circular trip on the lake (2½ hrs.), and visit on the *Herren Insel* the imposing *Schloss Herren Chiemsee* begun in 1878 by King Ludwig II, after the model of Versailles, but never completed. (Cf. p. 250.) On the *Frauen Insel* there is a fishing village, a large convent, and a pleasant inn, much frequented by artists. For a dozen miles or more the railway runs near this lovely lake, the islands and shores of which may well tempt the tourist to linger, especially if he be a pedestrian.

For miles beyond the Chiem See the scenery is quiet, but grows in interest from *Traunstein* (73½ miles) to Salzburg, for which see p. 258.

AUSTRIA, CZECHO-SLOVAKIA, AND HUNGARY

TRAVEL IN "THE SUCCESSION STATES"

In the years before the Great War, conditions of travel in the then Austro-Hungarian Empire were such as to attract, in ever increasing numbers, travellers from the English speaking world. Her two capitals, Vienna and Buda-Pest, were among the half dozen most beautiful capitals of Europe. Much of her scenery was unique, and that which resembled the scenery of other lands had a charm of its own. With the War, *tourisme* as the French put it, practically ceased; and though it has been resumed, to a degree, since the Armistice, economic conditions have become so chaotic, and the value of the currency has depreciated to such an unbelievable extent, that but few have been the tourists from other lands. Those few, to be sure, travel cheaply enough, if they have American dollars in their pockets. Conditions are already improving; and the touring of what once was Austria-Hungary is again resuming its one-time attractions.

By the treaties of St. Germain-en-Laye and of Trianon, 7000 square miles of Austro-Hungarian territory, including the Southern Tyrol, the Trentino, the peninsula of Istria and a much larger strip of land lying to the north of Istria, became Italian; Bosnia and Herzegovina, together with other provinces surrounding them on the north, east, and south were merged with Serbia and Montenegro into the Kingdom of Jugo-Slavia; Bucovina and Transylvania were annexed by Roumania; and from the remaining territories of the dual monarchy were formed the states of Austria, Hungary, and Czecho-Slovakia.

The unit of the currency is the *crown*, which is divided into 100 *heller*. Under normal conditions the value of the crown is about 10*d*. sterling, or 20 cents in United States money. Owing to the unprecedented inflation of the currency by the printing of paper money, the value of the crown has been but little more than zero; but through recent rigid reforms the Austrian currency is once more becoming stable.

ROUTES TO INNSBRUCK

From whatever direction Innsbruck is approached, there is enough to be seen to make the trip a memorable one. By certain combinations, the route becomes one of the most picturesque on the entire Continent.

(1) There is the route from Verona to Innsbruck by the Brenner Pass (175 miles), described on p. 329.

(2) There is a most charming variation of this route, to be made by taking train to Peschiera or Desenzano on Lake Garda, steamer up Lake Garda to Riva, train over a low pass to Mori, and thence as in Route (1).

(3) There is the route from Colico on the north end of the Lake of Como by train to Tirano; thence by char-à-banc to Bormio (4020 ft.); thence by like conveyance over the *Stelvio Pass* (9055 ft.) to *Trafoi* (5080 ft.) and *Spondinig* (2900 ft.); thence by rail via Mals to Landeck (146½ miles from Colico), whence by rail it is 51 miles to Innsbruck. The route from Colico to Spondinig (reversed) is described on p. 328. The railroad from Spondinig to Landeck (part of the line from Landeck to Meran) has been opened but recently, which means, of course, the surmounting of great engineering difficulties, and consequently fine scenery. For a way the old road and the new railway climb past the upper waters of the Adige. Near the *Reschen See*, the third of three small lakes, one has a fine view of the Ortler Chain. A mile or two farther the road crosses the new Austro-Italian border. At *Nauders* (4470 ft.) the highway is joined by the road from the Lower Engadine, and a little beyond, both highway and railway enter the Valley of the Inn, the route for several miles lying very close to Switzerland. The most picturesque point of this part of the route is at *Hoch-Finstermünz* (3630 ft. above sea level and 420 ft. above the Inn). The line from Landeck to Innsbruck is described in Route (5) below.

(4) There is the combination that may be made of Routes (3) and (1) by proceeding from Colico to Spondinig, and then going east from Spondinig to *Meran* (31½ miles) and thence to *Botzen* (20 miles), where one strikes the *Brenner Route*. This route is the finest of all routes from Italy to Innsbruck, but the part over the Stelvio is open only during July and August.

(5) There is the route from *Bregenz* (cf. p. 283) on the east end of the *Lake of Constance* to Innsbruck by the *Arlberg Railway*. This is one of the most interesting pieces of mountain-railway engineering in Europe, furnishing views that vie with those on the route over the Semmering Pass. From Bregenz (1300 ft.) the road climbs but gradually until at *Bludenz* (36½ miles) it is only 570 ft. higher; but from here the gradient becomes much steeper, till at *St. Anton* (69 miles) the height of 4270 ft. is reached. At *Landeck* (92 miles) the road has dropped to an altitude of 2675 ft., and here it is joined by the road from Spondinig and the Stelvio. From Landeck the road follows the right bank of the Inn, passing *Oetztal* (2256 ft., 108½ miles) one of the lesser known but also one of the most attractive centres for exploring the Alps. Beyond Oetztal the Valley of the Inn opens gradually out until Innsbruck is reached.

(6) There is the route from Munich to Innsbruck (108 miles in 4 hrs.) via *Rosenheim* and *Wörgl*. See p. 250.

(7) There is a most interesting route with many changes, though shorter by 20 miles than Route (6) from Munich to Innsbruck as follows: By rail to *Schaftlach* and *Gmund* (33½ m. 2 hrs.) on the lovely *Tegern See* (2380 ft.), which is nearly four miles long by over a mile broad; by motor omnibus via *Bad Kreuth* and *Achenkirch* to *Hotel Scholastika* at the north end of the *Achen See* (3025 ft., 5½ miles long by ⅔'s of a mile broad, the finest and largest of the lakes of Northern Tyrol); by steamer over the Achen See to the *Hotel Seespitz* at the south end of the lake; by rail to *Jenbach*, where connection is made with the line from Munich and Rosenheim. The journey may best be divided by stopping at *Tegernsee*, a popular summer resort, in a charming situation. From there to Bad Kreuth (7 miles) and from Achenkirch to Jenbach (15 miles) are delightful walks.

(8) There is a third route from Munich to Innsbruck, not as beautiful as that just described, but yet very interesting; a route that one would take for the sake of a visit to Oberammergau: by railway via *Murnau* to *Garmisch-Partenkirchen* (62 miles); by electric railway, Garmisch-Partenkirchen to Innsbruck (43 miles). Time, Munich to Innsbruck, 4½–7¼ hrs. At Murnau (46½ miles from Munich) one may take a branch electric railway to *Oberammergau* (15 miles) or from Garmisch-Partenkirchen a motor omnibus via *Oberau* to Oberammergau (12 miles in 1 ⅓ hrs.).

(9) There is the route from Vienna via Linz and Salzburg which unites with Route (6) at Rosenheim. This route (reversed) will be described in a later Chapter. See p. 258.

THE TYROL

Shrunken from its fair proportions of many decades, the Austrian Tyrol possesses to-day not more than a third of its former area. To Italy has passed the southern and major portion, which the Italians have promptly renamed the Trentino and the Alto Adige. It is under the heading "Italy" therefore that one must look for descriptions of such well-known Tyrolean names as *Riva*, *Trent*, *Botzen*, *Meran*, the *Stelvio* and *Brenner Passes*, and points in the Western and Northern Dolomites. For the vacation tourist little is left of the Tyrol save the routes along the Inn from Nauders to Landeck and from Landeck to Innsbruck (cf. Chapter above) and beyond to Rosenheim, and the city of Innsbruck. But that "little" is not inconsiderable and is of great and varied charm.

INNSBRUCK, the capital of the Tyrol, is 1800 ft. above the sea, with a population of 45,000, and is charmingly located on the swift-flowing Inn at a point where the valley has so widened as to make room for a city six times its present size. No other city of the Austrian Alps has such a picturesque situation save Salzburg.

Almost the first object to arouse one's imagination after he leaves the station, is the "*Goldne Dachl*," a gilded copper roof on an ornate late-Gothic balcony, built, so it is said, by Count Frederick of Tyrol "of the empty pockets," at a cost of 30,000 ducats, that he might "refute the imputation in his nickname." The *Franciscan Church* or *Hofkirche* (16th century) contains the splendid *monument of Maximilian I*, adorned with sculptures by Colins which Thorwaldsen pronounced to be the most perfect works of their kind, and 28 bronze statues by various artists of which the finest is that of King Arthur by Peter Vischer; and the *tomb and monument of the patriot Andreas Hofer*. The *Museum Ferdinandeum* is rich in Tyrolese curiosities, works of art, etc., ranging from Roman to modern times, and is of especial interest in its collection of paintings illustrating the career of Hofer and of objects once belonging to him. The imperial palace known as the *Hofberg*, dating from 1766–1770, may also be visited. Near by, in the *Botanic Garden* will be found over 600 species of Alpine plants. The *Triumphal Gate*, built to commemorate the marriage of Leopold II and Maria Ludovica, is also to be noted. But next to the monument of the Emperor Maximilian and the objects connected with Andreas Hofer, perhaps the exhibit of most worth to the tourist is the *Relief Model of the Tyrol* in the garden of the *Paedagogium*. It is open to the sky and built on the scale of 1:7500, with vertical scale 1:2500. The highest "mountains" are possibly 4½ ft. high. One can walk through "the river valleys" and over "the lakes" and study the contour of this most mountainous region in ease and with profit.

There are many attractive excursions in the vicinity: to the height known as *Berg Isel* (2460 ft., reached within ¼ hour by an easy path), adorned with a colossal bronze statue of Andreas Hofer; to the *Schloss Ambras* (2047 ft., 3 miles southeast of the town) built in the 13th century and in admirable preservation; to the *Lanser Kopfe*, two rocky hills, 2900 feet high, from which there is a fine view of the valley of the Inn and the glacier peaks of the Stubai-Tal; and to the *Patscher Kofl* (7264 ft.).

Perhaps the most profitable excursion of all is by electric railway from the station of *Wilten-Stubai* on the southern edge of Innsbruck to *Fulpmes* in the *Stubai-Tal*. The engineering feats in the construction of the railway make it a most noteworthy piece of work. The scenery about Fulpmes is grand and impressive, reminding one of the Dolomites. Fulpmes may, in turn, be made the centre for many other excursions.

ROUTES CENTRING IN VIENNA

Though far more in number the routes that find their terminus in Vienna than those that centre in Innsbruck, there are not quite as many that will appeal to the vacation tourist. For the convenience of the reader we list these below:

(1) The route from Venice via Udine, Villach, Bruck, and the Semmering Pass to Vienna.

(2) The route from Trieste, via Laibach, Marburg, and Gratz, converging at Bruck with Route (1) over the Semmering Pass to Vienna.

(3) The route from Innsbruck to Vienna via Rosenheim, Salzburg, and Linz, the stage from Linz to Vienna being either by steamer down the Danube or by rail.

(4) The route from Munich to Vienna converging with Route (3) at Rosenheim.

(5) The route from Nuremburg via Regensburg to Passau, and thence down the Danube to Vienna.

(6) The route from Berlin, Dresden, and Prague to Vienna.

(7) The route from Vienna to Oderberg.

(8) The route from Vienna to Buda-Pest either by rail or steamer on the Danube.

FROM VENICE TO VIENNA

From Venice to Vienna by the route over the Semmering Pass it is 400½ miles. At *Treviso* (18½ miles from Venice) one may leave the route for Belluno (53½ miles by rail) and the Dolomites. At *Udine* (84½ miles) one may likewise take a branch line to Trieste (75½ miles). The ascent from Venice, which is but a few feet above sea level, to Udine (360 ft.), has been so gradual as to be imperceptible. From Udine the ascent becomes a little more pronounced till at *Pontafel* (128½ miles from Venice) one has reached an elevation of 1875 ft. For nine miles from *Chiusaforte* to Pontafel, through the wild ravine of the Fella, the road is a series of rock-cuttings, tunnels, huge bridges and immense viaducts. From Pontafel the rise is gradual for the next 14 miles, till at *Saifnitz* (2615 ft.) one has reached the watershed between the Adriatic and the Black Sea. Not far from Saifnitz is the *Luschariberg* (5880 ft.), the most frequented pilgrimage resort in Carpathia, and easily climbed in from 3 to 4 hrs. Near *Tarvis* (5 miles beyond Saifnitz) the railway crosses the new Austrian border. To *Villach* (1665 ft., 22 miles from Saifnitz), the descent has been gradual, though the scenery has continued interesting. Between *Friesach* (61½ miles beyond Villach) and *Einöd* stands the *Castle of Dürnstein*, said to be the prison of Richard of the Lion Heart, guarding the entrance to the *Olsa-Tal* on the frontier of Styria and Carinthia. Cf. p. 262. At *Bruck* (1525 ft., 294 miles from Venice), the line is joined by the line from Trieste via Gratz. From Bruck the ascent again begins, and for the next 26 miles it continues gradually enough to Mürzzuschlag (2200 ft.), the interest in the scenery increasing with the altitude.

At *Mürzzuschlag* the railway over the **SEMMERING PASS** may be said to begin. In 11 miles it climbs to a height of 2940 ft.

near Semmering, and then as gradually descends for 18 miles farther to *Gloggnitz* (1426 ft.), carried along the face of abrupt precipices, threading 15 tunnels, the longest of which is nearly a mile in length, running over 16 viaducts and affording views of the grandest and wildest of scenery *en route*. The best views are on the right. Constructed in 1848–1854 at a cost of $300,000 per mile, it was the first of the great continental mountain-railways; and in the minds of many it is still the greatest of them all, alike for its engineering and the scenery it affords. The run from Gloggnitz to Vienna is 47 miles.

FROM TRIESTE TO VIENNA

From Trieste (cf. p. 348) to Vienna it is 372 miles. As the train leaves the vicinity of Trieste over long majestic curves, magnificent views of the Adriatic are to be had. At **DIVACA** (28 miles from Trieste) one should stop for a visit to the *Crown Prince Rudolph Grotto*, which contains "dazzling white stalactites of the most magnificent and various forms"; and to the *Cascades* and *Grottoes of St. Canzian*, which are among the most remarkable natural phenomena of their kind, where the Reka, after flowing straight toward a massive cliff, 320 ft. in height, on which are situated the village and church of St. Canzian, "forces its course through it and then winds through the *Kleine Doline* (funnel), amid a labyrinth of crags and scattered rocks, to a second lofty wall of rock, through which it finds its way by another deep and narrow cañon, falling at the farther end in a beautiful cascade into a small lake in the *Grosse Doline*. Issuing from the lake, the river again enters a narrow rocky gorge, and finally disappears from the light of day" (Baedeker). The points of interest are to be counted by the score and they afford to the tourist three hours packed to the full with marvels and beauty.

Between *Lesece* (34 miles from Trieste) and *St. Peter*, the road pursues its way over a desolate plain, strewn with huge blocks of limestone, intersected by gorges, and containing numerous funnel-like cavities called "Dolinen," possibly first cousins to the swallet-holes of Cornwall.

At **ADELSBERG** (49 miles from Trieste) stop should again be made, for inspection of the celebrated *Adelsberg Grotto*, known in the Middle Ages, then lost to man, but accidentally rediscovered in 1818. It is illuminated by electric light daily between April 15th and October 15th. All things considered, it is possibly the most remarkable cavern in Europe, with a mean temperature of 48° Fahr., its chambers aggregating a total length of 2½ miles.

Soon after leaving Adelsberg, the railway enters Jugo-Slavia, and so continues for nearly 150 miles.

Loitsch (66 miles from Trieste) likewise offers inducement to the traveller to stop for a visit to the *Quicksilver Mines of Idria*, 31

miles to the northwest, and to be reached by diligence thrice daily in 4½ hrs. Three or four hours are needed for inspecting the mines.

After reaching *Franzdorf* (9½ miles farther on), the railway crosses a viaduct carried by a double series of arches, 1785 ft. in length and 125 ft. high in the centre. Some dozen miles beyond, the road crosses the *Laibach*, "which already becomes navigable here, though it issues from the mountains at Ober-Laibach, only 2½ miles higher up. This river is probably identical with the *Poik*, which rises near St. Peter, disappears in the Cavern of Adelsberg, reappears at Planina as the *Unz*, and after a brief career is again lost to view to the south of Loitsch" (Baedeker).

At *Trifail* (110 miles from Trieste) is one of the largest coal mines in Europe. "The coal is excavated in large open quarries, where the huge seam, 65–68 ft. thick, doubled and trebled at places by dislocations, rises in cliffs of quite imposing appearance." Under normal conditions the yield is over 300,000 tons annually.

Beyond Trifail the road follows the ravine of the Save, with high limestone cliffs on either side. At *Pragerhof* (170 miles) is the junction for Buda-Pest. The line continues through *Marburg* (185 miles), a dozen miles beyond which it crosses the boundary between Jugo-Slavia and Austria. Thence it runs to *Gratz* (226 miles), the capital of Styria, situated on both banks of the Mur, a most delightful city, with over 140,000 inhabitants. From Gratz it is 34 miles to *Bruck*, where the line meets the railway from Venice to Vienna. See above.

FROM INNSBRUCK TO VIENNA

From Innsbruck the railway follows the valley of the Inn to Rosenheim (68 miles). At **Brixlegg** (28 miles from Innsbruck) with charming situation on the edge of the valley of the Inn, "where the Alpbach comes down to meet it," is given during the summer months, at irregular intervals, the Brixlegg Passion Play. (For an appreciative description of the place and of the play by Hamilton W. Mabie, see "The Outlook" for February 6, 1904.)

At **Rosenheim** change of cars is made for Salzburg (55 miles). For Rosenheim and for the route from Rosenheim to Salzburg (which lies for the most part in Bavaria), see p. 251.

SALZBURG (1350 ft.) on the *Salzach*, with a population of c. 35,000, is one of the most picturesquely situated cities on the Continent. Wilkie says of it: "It is Edinboro' Castle and the Old Town, brought within the cliffs of the Trossachs, and watered by a river like the Tay." Mozart was born here in 1756 in the house No. 9 Getreidegasse, which now contains the interesting *Mozart Museum* (MSS., portraits, piano, etc.). His statue in bronze by Schwanthaler stands in the Mozart Platz. His airs may often be

heard from the chimes of the *Neubau* (a government building), which play daily at 7, 11, and 6 o'clock. The *Cathedral* (17th century) is an imitation of St. Peter's at Rome. *St. Peter's Cemetery* contains many old and curious monuments. Haydn the composer is buried here, and in the adjacent *St. Peter's Church* (1127) there are monuments to him and to Neukomm. At the north entrance to the cemetery is the *Stifskeller* (the cellar of the old Benedictine Abbey of St. Peter), which was the favorite evening resort of Haydn and his friends; and good wine is still to be got there. On the southeastern corner of the Mönchsberg, 430 ft. above the town, towers the fortress of *Hohen-Salzburg*, lending picturesqueness to the town and from its View Tower affording splendid panoramic views of the city and surrounding country. The wooded heights of the Mönchsberg, which extends to the northwest for 1½ miles, afford delightful walks and charming views; and the same may be said of the *Capuzinerberg*, on the opposite side of the river and 659 feet above it. Near the bridge, on the right side of the river, is the house in which Paracelsus died (1541), now marked by his image. His monument is in the vestibule of *St. Sebastian's Church*. In the Residenzplatz is the *Hofbrunnen*, a magnificent marble fountain (1664). The *Museum Carolino-Augusteum*, facing the *Franz Josef Quai*, contains valuable collections of antiquities, costumes, rooms of various periods, etc.

Salzburg invites one to a prolonged sojourn, affording many excursions both near and far. One should not fail to visit the *Château and Park of Aigen* (3 miles) at the foot of the *Gaisberg* (4220 ft.). Fine are the views from Aigen, especially from the point known as the *Kanzel;* and also from the *Château of St. Jacob*, an hour's walk above Aigen. The Gaisberg may be ascended in 45 minutes by a railway from *Parsch*, which is easily reached either by railway or tramway. The prospect from the summit amply repays one for the visit. *Hellbrunn* (3 miles; steam tramway) is an imperial château, famous for its gardens and fountains.

A day may be well spent in an excursion to *Berchtesgaden* (15½ miles) and the *Königs See* 3 miles farther, reached by steam-tramway or by carriage. Near Berchtesgaden is a *salt mine*, to which visitors are admitted at stated hours for a fee. Miners' costumes are furnished for both sexes.

The **KONIGS SEE** (or *Lake of St. Bartholomew*) about six miles long, and one and a half broad, has been called the most beautiful in Germany — for this lake lies in the southeastern corner of Bavaria. It is shut in by precipitous mountains, some of which are 8000 feet high. Boats may be hired for a row over the lake. A part of the rowers are usually "stalwart peasant girls, the sinews of whose arms might well be coveted by many a hero of the Isis or the Cam." At *St. Bartholomew* there is a royal hunting château and a chapel, to which throngs of pilgrims resort on St. Bartholomew's day (Aug. 24). Half a mile east of the southern

end of the Königs See lies the wild and bleak *Ober See*, a lake a mile long, shut in by lofty precipices of limestone.

From Salzburg, too, the tourist may also make an excursion of varying length to the *Salzkammergut;* or he may visit the Salzkammergut, and then proceed to Linz, as outlined below.

The **SALZKAMMERGUT** (an imperial domain, literally "salt-exchequer-property," the sale of salt being a monopoly of the Austrian government), "the Austrian Switzerland," is a mountainous district between Salzburg and Styria, about 250 square miles in area, with picturesque valleys and beautiful lakes. It is intersected by the Traun, which connects the beautiful *Hallstätter See* and the *Traun See*. In the heart of the region are the popular baths of *Ischl*. 'No other district in Austria offers such a variety of charming scenery within so small a compass.'

If one would make an excursion from Salzburg to the Salzkammergut and avoid the retracing of any steps, the best way is to take the Salzkammergut-Lokalbahn, a narrow-gauge railway, to *St. Gilgen* (23½ miles) on the *Aber See;* thence steamer over the Aber See to *St. Wolfgang*, where side trip may be made in one hour by rack-and-pinion railway to the top of the **SCHAFBERG,** an isolated mountainous mass of limestone that rises to a height of 5840 ft. between the *Atter See*, the *Mond See* and the Aber-See, and commanding one of the most beautiful and most picturesque views to be found in the Austrian Alps. From St. Wolfgang the journey may be continued by steamer or on foot to Strobl, and thence by rail to Ischl. The distance from Salzburg is 40 miles.

ISCHL, a town of about 2400 inhabitants is situated on a peninsula jutting to the east and almost surrounded by the Ischl and the Traun, much as Besançon in North France is surrounded by the Doubs. Cf. p. 195. For decades it was the favorite summer residence of the Emperor Franz Joseph and many of the Austrian nobility; and it has long been one of the most fashionable of Austrian watering-places, providing all sorts of baths to its patrons and in addition a whey-cure and mineral drinking waters. There are any number of tramps or excursions that may be made in the vicinity.

From Ischl one may proceed by rail to the town of *Ebensee* at the southern end of the *Traun See*, another of the beautiful lakes of Austria, almost ten miles long and from one to two miles wide. One may take steamer over the lake to *Gmunden* at the north end, a beautifully situated town of 6000 inhabitants, from which excursion may be made on foot (3½ hrs.) or by the Lambach railway to the *Traun Fall*. From Gmunden the tourist proceeds by train to *Attnang* on the line from Salzburg to Linz. From Ischl to Attnang it is 27½ miles; from Attnang to Salzburg it is 43 miles; and from Attnang to Linz it is 34½ miles.

The tourist stops in **LINZ** (813 ft.) as a rule solely for the sake of breaking his journey to Vienna and taking steamer down the

Danube. But this city of over 55,000 inhabitants has charms of its own. It has what may be called a fine front porch in the *Franz Josef Platz* leading from the river which is here spanned by an iron bridge 924 ft. long. In the Platz stands the lofty *Trinity Column*. Not far away is the handsome *Museum Francisco-Carolinum*, in late-Renaissance style containing collections of many sorts ranging from prehistoric through Roman to modern times. On the second floor is a *relief map of Upper Austria* (cf. p. 255). The city also has a Cathedral-in-the-making, which is very interesting, the *Marien-Dom*, begun in 1862 in the early-Gothic style. The richly decorated choir and the tower, 425 ft. in height, are completed, and work has progressed to a considerable extent on other parts of the building. Fine views are to be had from the Freinberg and the Jagermyer, points on the plateau a mile and a half to the west, and more particularly from the *Franz Josefs Warte*, a 66 ft. tower on the north edge of the plateau that here descends very abruptly almost to the Danube's edge, leaving only room enough for a road. From the tower one sees the gently sloping hillsides, and then the city, and beyond, the windings of the Danube, and the long stretch of the snow-clad Styrian Alps. The prospect from the *Pöstlingberg*, an hour's walk to the northwest, is even more extensive, and specially fine towards evening.

From Linz to Vienna by rail it is 118 miles or 3½–6 hrs.; by river, 126 miles or 8–9 hrs. The steamer is preferable, as the river cannot be seen from the railway except at one point, near Melk. The scenery along the Danube is at times very fine; but there is not the sustained beauty that is afforded by the Rhine or the Hudson. Between Linz and Vienna the two finest stretches are the few miles below Grein, which are hardly surpassed in the whole course of the river; and the miles below Melk which are scarcely less picturesque. As one sails down this noble river he is continually impressed by the fact of the little traffic that it floats as compared with that on the Rhine.

Below Linz the valley broadens on either side, the river making almost a perfect semicircular sweep, from which fine views are to be obtained of the city, now seen to best advantage. At *Steyregg* (left) the river is swollen slightly by the waters of the Traun (right); and here it divides into several channels, forming numerous islands, and so continues to *Ardagger*, many miles below. 'Tis a way that the Danube has of doing, for later it encircles another long archipelago of river islands extending from Krems to Vienna, and yet others in its long stretches to the Black Sea.

At **Grein** (l.) ridges of rock projecting far into the river cause the *Greiner Schwall* or "surging water." Here the river divides as it flows by the large island of *Wörth*, on the north side of which the main branch becomes a series of rapids, 1500 ft. long and from 30–50 ft. in width, known as the *Strudel* (whirlpool). Be-

yond Wörth, on the left, is the village of **Struden**, with the picturesque ruin of *Werfenstein* on a huge rock.

At **Pöchlarn** (r.) one refurbishes his knowledge for memories of the Nibelungen-lied, for here is the traditional residence of Rüdeger of Becharen, one of its heroes; while Melk, Mautern, and Tulln, all farther down the river, are other places that figure in its pages.

Melk (r.) boasts a most imposing *Benedictine Abbey*, 188 ft. above the Danube, which is more of the nature of a palace than a monastery. Its library of 30,000 volumes, with valuable incunabula and MSS., its beautiful saloon and picture gallery and its *Melker Kreuz*, or crucifix, an exquisite piece of 13th-century goldsmith's work, all deserve a visit. A few miles below Melk the river contracts as it enters the *Wachau*, a defile a dozen miles in length, noted alike for its scenery and its legends.

At **Aggsbach** (l.) is the picturesquely perched ruin of *Aggstein*, a one-time castle of dreaded robber barons. A little below begin the vineyards that are later so much in evidence. At *St. Michael* (l.) is an old church with seven hares of clay upon its roof, the "quaint memorial of a snow-drift which once so completely covered the church that hares ran over the roof."

At **Dürrenstein** (l.), many feet above the river, was the former fortress in which, so legend has it, Richard Cœur-de-Lion was held prisoner for 15 months by Duke Leopold VI, and where he was discovered by his faithful Blondel. Cf. p. 256.

Opposite *Krems* (l.) on a hill nearly 900 ft. high and three miles back from the river is the famous *Benedictine Abbey of Gottweig*, dating from 1072, though the present buildings were erected in 1719. Here both art lover and archæologist would delight to linger.

Below Krems the valley widens for many miles, contracting again, but only for a little distance, a few miles above Vienna. The scenery for the most part is very quiet until *Greifenstein* (r.) is reached, when the mountains again draw near. At last appear the quays and the imposing buildings of the Austrian capital.

FROM MUNICH TO VIENNA

From Munich to Vienna via Rosenheim, Salzburg, and Linz, it is 290 miles, or 298, as one takes train or steamer from Linz. For description of the route from Munich to Rosenheim (40 miles), see p. 250; for the route from Rosenheim to Salzburg (55 miles), see p. 251. From Salzburg the tourist may proceed directly by rail to Linz (77½ miles), or he may take a roundabout tour through the Salzkammergut via the Aber See, Ischl, the Traun See, and Attnang (102 miles). See p. 260. From Linz to Vienna one has choice of railway (118 miles) or river (126 miles). See pp. 260–262.

FROM NUREMBERG TO VIENNA

The route from Nuremberg to Vienna, until Passau is reached, lies within Germany. For Nuremberg, see p. 236, and for Regensberg, p. 237.

The route from Nuremberg via Regensberg and Passau to Vienna, is not for the tourist who is making his first visit to the Danubian city; but rather for one who is taking a second or subsequent trip and who feels that he may omit Munich and Innsbruck from his itinerary. Such plan will enable him to see the additional stretch of the Danube from Passau to Linz. The trip requires about 3½ hours for the 50 miles, there being, under favorable conditions, two steamers each way each day. (The return journey by steamer requires about 9 hours.) The steamer between Passau and Linz is much to be preferred to the railway, as the latter lies far from the river for much of the way.

Passau, picturesquely situated, for the most part, on the narrow and rocky tongue of land formed by the confluence of the Inn with the Danube, with a population of 21,000, with old houses of the 17th century, Gothic *Rathaus* of the 15th, and a *Cathedral* in florid baroque style, with environs the most attractive, makes a most appealing city in which to bid farewell to Germany and from which to begin a journey down the Danube. At the boat landing, Austrian custom-house examination is made of one's luggage.

For a mile or more as one leaves the German city, Passau and its environs appear in beautiful retrospect, and for many miles the scenery is generally more striking than it is for as many miles below Linz. At *Obernzell* (left) are a sightly old château and great quarries of graphite. Five miles farther on, also on the left, the *Jochenstein* projects far out into the stream. It was once the boundary line between Bavaria and Austria. The present boundary is a wooded ravine, a mile or so below. Near *Hayenbach* (l.) still other miles below, the river contracts to nearly half its former width, and for 15 miles flows between precipitous wooded hills from 600 to 1000 ft. in height.

At *Aschach* (r.) the Danube suddenly emerges into a broad plain, as it widens out and then in several channels washes many islands, as it does again below Linz, and below Krems and elsewhere below Vienna. The scenery is tamer to *Ottensheim*, when the river again contracts and the mountains draw nearer, till Linz is reached.

At Linz the route joins that from Innsbruck to Vienna (described on pp. 258–262).

FROM DRESDEN TO PRAGUE AND VIENNA

The tourist starting from Dresden to Prague has before him one of the most delightful regions of Germany, as for miles his train

follows the serpentine curves of the River Elbe through what has been named "Saxon Switzerland." (For a fuller account of this district, see p. 217.) For nearly 15 miles beyond *Bodenbach* (38½ miles from Dresden), the Czecho-Slovak and German customs station, the fine scenery continues, the best views being on the left.

Beyond *Aussig* (53 miles), a huge rock on the right bank nearly 300 feet high and resembling the Lorelei on the Rhine, is crowned with the extensive ruins of the *Schloss Schreckenstein*. Like its better-known prototype on the German river the rock affords a magnificent view and makes a fitting termination to the more interesting part of the scenery along the Elbe.

At **Raudnitz** (24 miles farther) is the *Château of Prince Lubkowitz*, where in 1350 the Emperor Charles IV imprisoned for a year Cola di Rienzi, "the last of the tribunes." Seven miles farther the line leaves the Elbe to follow, a little later, the windings of the Moldau. Three miles from Prague the narrow, rocky valley, through which the road has been built at very considerable expense, widens, and one soon finds himself in the Czechish capital.

And more than Czechish capital; for, since the conclusion of the World War and the resultant break-up of the Austro-Hungarian Empire, the Czechs and Slovaks of the Empire have united in the Republic of Czecho-Slovakia, with **PRAGUE** (or in Bohemian, *Praha*) as their capital. It is 119 miles from Dresden, possesses a population of over 200,000, and is most picturesquely situated in a broad valley paralleling the two sides of the Moldau. Here it may be wise to secure the services of a commissionnaire, if one would make the most of a brief visit. Of the numerous churches, the most remarkable are the *Cathedral*, grand though unfinished, containing the Silver Shrine of St. John Nepomuc, and rich in royal monuments, frescoes, relics, etc.; *St. Nicolas*, the largest in the city, with many pictures, statues, and costly decorations; the *Teynkirche*, built in 1407, with towers 250 feet high and containing the grave of Tycho Brahe (who died here in 1601) and monuments of the Slavonic martyrs, Cyril and Methodius; and the *Loretto Chapel*. Of the many palaces, the most interesting is *Wallenstein's*, built in 1623 by the hero of the Thirty Years' War. Specially to be noted is the famous old *bridge* (*Karlsbrücke*), with its throng of statues and the towers that guard it at either end.

On the *Franzens Quay* leading to the *Kaiser Franz Brücke*, stands the beautiful Gothic *Monument of Francis II*, with an equestrian figure of the Emperor in bronze and allegorical statues in sandstone. Of particular interest is the *Jewish Burial Ground*, with thousands of gray, moss-grown stones with Hebrew inscriptions, the oldest one being of the year 1439. The public gardens, parks, and promenades, in the city and the suburbs, are numerous and beautiful. Vistas in the older parts of the city offer the most

tempting subjects for the artist's brush. The magnificent *Abbey of Strahow* (on the highest site in the town) should be visited both for its own sake and for the view it commands. The *Bohemian Museum* (ethnographical, botanical, zoölogical, etc.) and the *Picture Gallery* are also to be noted.

There is a fine view of the city from the *Hasenburg* to which a cable-tramway ascends from a point a few blocks beyond the western end of the Kaiser Franz Brücke. A little farther, from the *View Tower* on the *Laurenzberg* one obtains magnificent panoramic views of Bohemia: the Bohemian Mountains to the southeast; to the northwest the Bohemian Forest crowning the mountain, beyond Pilsen; and to the north, the heights of the Saxon Switzerland.

CARLSBAD, with a population of c. 15,000, picturesquely located in the valley of the Tepl, perhaps the most famous wateringplace in the one-time Austrian Empire and now in Czecho-Slovakia may be visited *en route* from Dresden to Prague, by leaving the line at *Aussig* and proceeding via *Komotau*. From Dresden it is 131 miles to Carlsbad; from Carlsbad via Komotau it is 116 miles to Prague.

From Prague to Vienna one has choice of three direct routes: one of 247 miles, via Brünn, a city of over 110,000 inhabitants, picturesquely built about three sides of the Spielberg, and Lundenburg, junction for Oderberg; one of 255 miles via Brünn and Grussbach; and one of 217½ miles via Gmünd.

By either of the first two routes one may from **Brünn** make a side trip to *Austerlitz* (15 miles) famous for the victory of Napoleon in the "Battle of the Three Emperors." The last route is not only the shortest, but otherwise perhaps the most desirable, for it permits of stop-overs at *Schwarzenau* (131 miles), for a side trip (18 miles) to **Zwettl**, where there is a Cistercian monastery, with a magnificent Romanesque chapter-house and equally magnificent cloisters, an impressive abbey-church and valuable library and interesting treasury; and at *Gross-Weikersdorf* (186 miles) for trip to **Wetzdorf** (1½ miles), for visit to the *Heldenberg*, a temple of fame, with 142 busts of Austrian rulers and generals, and tombs of Baron Wimpffen and Marshal Raetzky.

VIENNA

VIENNA (or in German, *Wien*), formerly the capital of the Austro-Hungarian Empire, and since the end of the Great War the capital of the Republic of Austria, is situated at the junction of the insignificant Wien (from which it takes its name) with the Danube. It was originally a Celtic settlement, but afterwards became a Roman *municipium*, under the name of *Vindobona*, and for a long time was an important military station. The Emperor Marcus Aurelius died here, A.D. 180. It suffered severely from the

Huns under Attila, and in more modern times has been twice (in 1529 and 1683) besieged by the Turks. It was the seat of the House of Hapsburg from 1276, when Rudolf of Hapsburg wrested it from Ottocar II of Bohemia, until the break-up of the Austro-Hungarian Empire under Charles I in 1918.

The Ringstrasse

Vienna consists of the *Stadt*, or old city, which is quite small, and the extensive modern city surrounding it. Between the two is a belt of broad avenues, or *boulevards*, known as the *Ringstrasse*, occupying the site of the fortifications demolished in 1857. The *Stadt* is the fashionable quarter, where are the imperial palace, the residences of many of the nobility, the leading churches, museums, galleries, etc., and the most elegant shops.

The *Ringstrasse* is perhaps not surpassed in its architectural magnificence by any other street in Europe. Among the most conspicuous of the public buildings upon it are the *Bourse* (which contains the *Museum of Austrian Ethnography*); the *University*, a huge quadrangular pile of buildings around many courts (with a *Library* of more than half a million volumes); the *Hofburg Theatre* in the Renaissance style; the *Rathaus* (just back of the Rathaus Park) in the Gothic style, with a tower 320 ft. high and containing the important *Historical Museum of the City of Vienna;* the extensive and splendid *Houses of Parliament;* the so-called *Temple of Theseus* (in the Volksgarten), modelled after that at Athens, and containing the Ephesus Museum, which comprises a few of the findings of the Austrian Archæological Institute at Athens since 1895; the *Palace of Justice* in the German Renaissance style; the twin *Imperial Museums* of Natural History and Art (see below); the *Hofburg* (see below); the *Imperial Opera House*, sumptuous without and within; and the *Austrian Museum of Art and Industry* with exceedingly important collections. Bordering on the Ringstrasse, too, are the *Stadtpark*, through which flows the Wien; the *Hofgarten;* the *Aussorer Bourg-Platz;* the *Volksgarten;* and the *Rathauspark*. Especially popular are the Volksgarten, with daily afternoon concerts in the summer, and the Stadtpark, with its elegant *Cursalon*, a favorite lounging place on summer evenings.

The Hofburg

The *Hofburg*, or one-time Imperial Palace, is a huge irregular pile, built at various periods. Of greatest interest is the *Imperial Treasury* (admission on certain days, by tickets obtained the day previous at office of custodian), containing the insignia of the Holy Roman Empire, including the crown of Charlemagne, the Austrian regalia, and the insignia of Napoleon I as King of Italy,

and an immense number of ornaments, jewels, ivories, sculptures, etc., artistically and historically remarkable; and much else to interest the visitor. The *Imperial Library* (free, 9–4, but closed from August 1 to September 15) contains 800,000 volumes, including 7000 *incunabula* and 24,000 MSS.

The Imperial Museums

Of especial worth are the collections of the two Imperial Museums, so large that Baedeker devotes no fewer than 23 pages to a partial enumeration of their contents. The *Imperial Natural History Museum* contains the *Mineralogical-Petrographical* and the *Geological-Palæontological Collections*, besides *Pre-Historic*, *Ethnographical*, *Zoölogical* and *Botanic Collections*, many of them of the greatest interest; and the *Imperial Art-History Museum* consists of Collections of Greek, Roman and Egyptian Antiquities, of Coins and Medals, of Industrial Art, and the Museum of Weapons and Armor, containing a large collection of military trophies, relics and curiosities, together with the *Picture Gallery* (formerly in the *Belvedere*, an imperial château in the Wieden suburb), arranged in schools, "second only to the Dresden collection."

Private Collections

Among the private collections the most important are the *Liechtenstein Gallery* (daily, except Sat., 9–4; Sun., 2–4), with 800 pictures by the great masters, and many others of less interest; *Count Harrach's Collection* (Mon., Wed., Sat., 10–4) of about 400 pictures; *Count Czernin's* (Mon., Thurs., 10–2) of about 350; and the *Albertina* (Mon., Thurs., 9–2), one of the most valuable collections of engravings in Europe, comprising more than 220,000 examples, with 18,000 drawings by Raphael, Dürer, Rubens, and others, and a Library of 50,000 volumes and nearly 25,000 maps and plans.

Churches

In the very heart of the "old city" stands the *Cathedral of St. Stephen*, one of the noblest Gothic edifices in Europe. It was founded in 1147, but was burned in 1258. The present edifice was begun soon after, but the tower was not finished until 1433. It has recently undergone extensive restorations, both without and within. The tower (449 feet high) should be ascended for the view; the best time is in the afternoon. The interior is rich in sculpture and in monuments; and the carved stalls (16th century) in the choir and the stone pulpit (1512) are specially to be noted.

Between the Cathedral and the Hofburg is the *Capuchin Church*

which contains the burial vaults of the imperial family. In it are now over 130 sarcophagi of the Hapsburgs and their consorts from Matthias (d. 1619) and Anna (d. 1618) the foundress of the church. The *Old Vault* was enlarged in 1701; a *New Vault*, built in 1748, was enlarged in 1824. Of especial interest are the sarcophagi of Maria Theresa (d. 1780) and her husband, Francis I (d. 1765); Marie Louise, second wife of Napoleon and Empress of the French (d. 1847); their son, the Duke of Reichstadt (d. 1832); Emperor Maximilian of Mexico (d. 1867); Crown Prince Rudolph (d. 1889); Empress Elizabeth (d. 1898); Emperor Franz Josef (d. 1915); and Charles I (d. 1922).

Within the old or *Innere Stadt*, too, are the Minorite, the Augustine, and the Maria-Stiegen Churches. In the *Minorite Church* there is a fine mosaic copy of Leonardo da Vinci's Last Supper and the monument of the poet Metastasio. The *Augustine Church* contains Canova's monument of the Archduchess Maria Christina, one of his noblest works; and in the Loretto Chapel adjoining are the silver urns that hold the hearts of all the Austrian emperors and empresses for the last 300 years. The *Church of Maria-Stiegen* is a Gothic structure of the 14th century, restored in 1820, and second in beauty only to St. Stephen's. South of the *Karls Platz* the elegant *Karls Kirche*, or Church of St. Charles Borromeo, was erected in 1737 in fulfilment of a vow of Charles VI; it is in the Italian style, with a dome.

Of the modern churches the most noteworthy are the beautiful Gothic *Lazaristen Kirche;* the superb *Heilands Kirche*, or *Votiv Kirche* on the *Maximilian Platz* north of the University, erected in commemoration of the Emperor's escape from assassination in 1853; the *Altlerchenfeld Church*, in the Italian style; the *Church of St. John*, in the Leopoldstadt; and the Byzantine *Synagogue*, in the same quarter.

Other Public Buildings

Other institutions and buildings of interest are the *Polytechnic Institute* (with a *Technological Museum*); the *Deaf and Dumb Asylum*, founded by Maria Theresa; the *Public Hospital*, the largest in Europe, accommodating 2000 patients; the *Lunatic Asylum* for 700 inmates, with extensive gardens; the *Josephinum*, a medical college founded in 1784, containing a large collection of anatomical models, etc.

Monuments

Of the *public monuments* the most noteworthy are the equestrian statues of Joseph II, in the Josefs Platz, those of Archduke Charles and Prince Eugene (both in front of the Hofburg), and that of Francis I in the Hofgarten; the monument of Francis II,

in the inner court of the Hofburg; the grand Maria Theresa monument in the park between the Imperial Museums; the very beautiful monument of the Empress Elizabeth in the Volksgarten; the Beethoven and the Schiller monuments; the Deutschmeister monument, etc. Of the many beautiful *fountains* the finest is that by Schwanthaler representing Austria, with the four rivers, Danube, Elbe, Vistula, and Po.

Parks

The *Augarten* (north of the Innere Stadt) is a park of 125 acres laid out in the French style.

The great park of Vienna is the *Prater* (4270 acres), extending for nearly four miles between the Donau Canal (a narrow arm of the Danube) and the main stream of the river. It was the site of the Great Exhibition of 1873, some of the buildings of which are now used for annual exhibitions, concerts, etc.

For the smaller parks bordering on the Ringstrasse see p. 266.

A complete account of the objects of interest in Vienna would fill many pages. The tourist who can make an extended stay in the city should consult a local guidebook.

EXCURSIONS FROM VIENNA

The excursions suggested by a sojourn in Vienna are many and varied in the attractions they offer. Preëminent, perhaps, among them all is that to **SCHONBRUNN,** an imperial Château on the Wien, some three miles from the Hofburg, so surrounded by the growth of the city to the southwest as now to be virtually part of Vienna, but with such extensive parks and gardens as to seem miles removed from the capital. The Château boasts 1441 apartments, many of them in rococo style. Here the first Napoleon had his headquarters in 1805 and again in 1809, and here his son, the Duke of Reichstadt, died in 1832, in the room once occupied by his father. Here, too, the aged Emperor Franz Joseph spent much of his time. The extensive Garden, laid out in the French style, contains some marvellous rows of lofty trees trimmed like a hedge. From the marble colonnade of the *Gloriette* there is a fine view of the city and its suburbs.

A mile and a half beyond Schönbrunn is the charming village of *Hietzing*, quite made up of villas, gardens, and restaurants. In the central Platz is a bronze statue of Emperor Maximilian of Mexico, and in the churchyard is Canova's monument of Baroness Pillersdorf.

For those interested in the campaigns of Napoleon I there is an excursion to the battlefields of *Wagram*, *Aspern*, and *Essling* all situated to the northeast within a few miles of Vienna.

Reached in 10 minutes by branch line from *Mödling* (10 miles

south of Vienna) is **LAXENBURG,** an imperial château on the Schwechat, in a park of almost a thousand acres. The *Alte Schloss* dates from 1683 and the *Neue Schloss* from c. 1752. The grounds have been laid out in the English style. The estate is considered one of the finest in Europe. The *Brühl,* which may be visited in connection with Laxenburg, is a picturesque ravine whose natural beauties have been augmented by many artificial ones. It belongs to Prince Liechtenstein, and the old *Castle of Liechtenstein* and the modern *Château* adjoining it are among the objects of interest within the grounds.

BADEN (6½ miles south of Mödling and 16½ from Vienna) is a city of c. 16,000, located on the Schwechat, and celebrated for its hot springs. It is a popular resort of the Viennese. It was known to the Romans as *Thermæ Pannonicæ.* Most of the baths are arranged for bathing in common, and in some of them more than a hundred persons can be admitted at once. There is also a swimming bath, well fitted up.

Other places of resort in the vicinity of Vienna are the *Kahlenberg* (1404 ft.) and the *Leopoldsberg* (1380 ft.), to be reached by the Zahnradbahn from Nussdorf, just north of the city, both commanding extensive views; *Klosterneuburg,* remarkable for its ancient and splendid Augustinian Monastery; and *Dornbach,* on a spur of the Wiener Wald, reached by tram, for a drive through the Park of Prince Schwartzenberg and to the Holländer Dörfel (1515 ft.).

Those who are entering and leaving Vienna and not including the Danube as part of their itinerary, can hardly afford to miss a trip down the river to Pressburg which includes some of the finest scenery of the Danube below Vienna. It is not, however, as fine as that of stretches of the river above the capital city, save for a few miles below Hainburg. The excursion to Pressburg can be made by local steamer in three hours and the return to Vienna by train (40½ miles).

One will find of much interest an excursion via Gross-Weikersdorf to Wetzdorf (32 miles) for visit to the Heldenberg (cf. p. 265).

If one has not come from Venice or Trieste, and is not *en route* to either of these cities, he should on no account miss an excursion over the Semmering railway, one of the very greatest works of the kind in Europe. Return ticket may be purchased to Mürzzuschlag, 82 miles from Vienna. The excursion can be made in a single day. Cf. p. 256.

FROM VIENNA TO ODERBERG

The line from Vienna to Oderberg is the most uninteresting to the tourist of all the lines that for him centre in the Austrian capital. There is no excuse offered for loitering by the way, unless it be that at *Lundenburg* (51 miles) one may stop for side trip to *Austerlitz* via *Brünn;* but if one be planning such a trip he might

better go to Brünn via Grussbach. Cf. p. 265. The most picturesque part of the 171 miles of the road to Oderberg is beyond *Prerau* (696 ft., 113½ miles) when the line crosses the Beczwa. The height of land at *Mährisch-Weisskirchen* (910 ft., 137½ miles) is the watershed between the Black Sea and the Baltic. A little later and the line is in the valley of the Oder, with the Little Carpathians on the right. The line crosses the Oder five miles before reaching Oderberg.

Oderberg is in Czecho-Slovakia, near the point where that country, Germany, and Poland all meet. It is therefore an important frontier town, though no vacation tourist ever goes to Oderberg for the sake of going to Oderberg; but only for the sake of going beyond: to Breslau, possibly; or to Cracow; or to Warsaw; and from Warsaw to Petrograd via Vilna; or to Moscow and Nijni Novgorod, via Brest Litovsk, Minsk and Smolensk.

FROM VIENNA TO BUDA-PEST

One has the choice of three routes from Vienna to Buda-Pest: by railway on the left bank of the Danube in 4½–8½ hrs.; by railway on the right bank of the river in 5–9 hrs.; and by steamer down the Danube in 12–15 hrs. As the start is early, passengers often prefer to go on board the night before. In the summer the river route is to be preferred; but the return to Vienna is best made by rail, as the steamer requires 22 hrs.

As the steamer leaves Vienna, frequent islands often conceal the country on the left bank which for miles stretches away to the north and east, an almost dead level. Beyond the long island of *Lobau* lie, a little inland, the battlefields of Aspern, Essling, and Wagram (see p. 269). On the right bank are hills which, after an hour and a half, grow higher as one reaches **Deutsch-Altenburg.** Here on a hill is the elegant Romanesque *Basilica of St. John*, dating from 1213, with Gothic choir and vaulting of the 14th century. In the churchyard is a round Romanesque *Mortuary Chapel*. Near by, is a mound, 62 ft. high, known as the *Hütelberg* (hat-hill) which is said "to have been heaped up by the people in hatfuls to commemorate the expulsion of the hated Turks."

Two miles farther on is **Hainburg,** also on the right, picturesque with its old walls and towers. Here the *State Tobacco Manufactory* employs 2000 hands. A little below, on the left, lies **Theben,** which with Hainburg used to form the gateway to Hungary; but by the treaties of St. Germain-en-Laye and Trianon, the country on the left bank has now become Czecho-Slovakia, while the boundary of Hungary, on the right bank, has been pushed back to a point below Pressburg. For half a dozen miles the *Thebner Kogel* (1686 ft.) and other heights draw very close to the river, though the *Hundshennerburg* and lower hills back of Hainburg, little by little, recede.

PRESSBURG (in Hungarian *Pozsony*) is seen on the left, a city of 62,000 inhabitants, beautifully situated against the background of the Little Carpathians. Here for centuries in the Gothic *Cathedral of St. Martin* (1204–1445, restored 1861–1880) the Kings of Hungary were crowned. The *Rathaus* contains a *Municipal Museum* with Roman and Mediæval Antiquities. A superb gateway gives access to a plateau back of the city (272 ft. above the Danube) where once stood a royal palace, where now are extensive ruins, and whence is to be had from the terrace and west tower a very wonderful view of city and river valley and vine-clad slopes of the Little Carpathians.

Pressburg is 40½ miles by rail from Vienna, and about as many by steamer. It may be made the goal of a day's excursion from Vienna, if one be not going to Buda-Pest, and, after a visit in Pressburg and even to some of its environs, return may be made to Vienna by rail. But Pressburg invites to a longer sojourn, for it is a centre for many charming excursions, the most sightly points, perhaps, being *Széchenyi Hill* (1440 ft.) and *Thebner Kogel* (1686 ft.).

For 50 miles below Pressburg the banks of the Danube are low and the scenery is uninteresting. Then hills are to be seen on either side, but of no great interest for another 25 miles, until eight miles below *Komorn* (l.), the mountains again approach the river. Below Gran the scenery again becomes very fine.

Most striking of the towns between Pressburg and Buda-Pest, **Gran** (r.), with a population of 17,000 inhabitants, is a city of no little ecclesiastical importance; for here resides the Primate of Hungary. The great dome of the *Cathedral* rises from a hill 215 ft. above the Danube. The edifice is imposing, in the Italian Renaissance style, with nave 350 ft. long, transept 160 ft. long and 62 ft. high, and with dome 260 ft. in height and 52 ft. in diameter. Other buildings on this commanding site are the *Church of St. Ignatius* with two pointed towers, the imposing *palace of the Primate* and the *Archiepiscopal Library* with 100,000 volumes and many incunabula and old MSS.

Half an hour below Gran, at *Szob* (l.), the boundary of Czecho-Slovakia draws away from the river, the left bank here becoming Hungarian.

Half an hour farther on the left, is the much frequented summer resort of **Visegrâd,** on an abrupt rock, rising from the Danube.

The approach to **BUDA-PEST** is very fine: after a turn of the river, the long city of Pest is seen on the left, with its imposing buildings facing the Danube, with Buda (or Ofen) on the right bank crowned by the Old Fortress and the Royal Palace, both set on a hill on which and round which the town is built. In the background is the *Blocksberg*. The picture at sunset is one of the most striking in Europe.

In 1872, four towns of which Buda and Pest are the chief, were

united under the name of Buda-Pest. Till the Revolution it was the capital and one of the residences of the King of Hungary, and is now the capital of the Republic of Hungary. Its population is 732,000. It is not only the most considerable city of Hungary, but is probably to be numbered among the four most beautiful capitals of Europe. Two "Ring-Strasses" are among the avenues of Pest and a third is in process of construction.

Of Pest, that part of the larger city lying on the left bank of the Danube, the principal buildings are: the *Academy*, a tasteful building in Renaissance style, the home of an institution of 300 members whose aim is to encourage the study of the Hungarian language and science; the *New Rathaus*, with handsome staircase and large marble hall; the *Art Industrial Museum;* the *National Museum*, with extensive collections of Prehistoric, Roman, and Germanic Antiquities and a magnificent Library of half a million volumes, with no end of MSS., codices, and documents; the *University*, with another very considerable Library; the *Parliament House*, with roomy setting, a huge limestone building in late-Gothic, richly embellished without and within; the *Palace of Justice* in notable Renaissance style; the *Opera House*, in Italian Renaissance, and the *Museum of Fine Arts* which combines the collections of the National Gallery (formerly the Esterhazy Gallery) with 900 paintings, many of them by the hands of the greatest masters, 75,000 engravings and 3000 drawings, and the collection of Modern Pictures previously in the Academy. The *Stadtwäldchen* is one of the four large well-shaded pleasure grounds which add much color to the city. The *Margareten-Insel*, a park on an island in the Danube, just above the city has been beautified at a vast expense by Archduke Joseph.

The new parts of the city are connected by five noteworthy bridges, the uppermost, the *Margareten-Brücke*, being in the form of an obtuse angle pointing up-stream. From the apex of the angle, a junction bridge leads to the *Margareten-Insel* mentioned above. From the fourth bridge, the *Franz Josef Brücke*, charming views are to be had of river and city.

The principal buildings of Buda (or Ofen) are the old *Fortress* (or *Var*), 230 ft. above the Danube; the *Royal Palace*, built by Maria Theresa in 1748–1771, and partly rebuilt after a fire in 1849, housing the *Hungarian Regalia*, and with beautiful gardens and terraces extending to the Danube and commanding magnificent views; and the *Matthias Kirche*, begun in the 13th century in Romanesque, and finished in the 15th in Gothic style. It has a gaudily painted but badly lighted interior. The Emperor Francis Joseph and the Empress Elizabeth were here crowned King and Queen of Hungary in 1867, as were the ill-starred Charles X and the Empress Zita in 1916. To the south at the foot of the Blocksberg, are famous chalybeate and hot sulphur springs (108–113° Fahr.) which supply the *Bruckbad*, a municipally owned bathing

establishment with vapor and swimming baths, and a remarkable rotunda supported by eight columns dating from the Turkish régime.

The *Blocksberg* is an abrupt hill of dolomitic formation nearly 400 ft. above the Danube, with beautiful driveways commanding fine views of the city, the stately flowing Danube, and the surrounding plain. (Best view in the afternoon.)

On the north edge of Ofen are the *Turkish Chapel*, a small octagonal building, preserved as partly fulfilling the treaty of Karlowitz, concluded after the Turks were driven back in 1699; the *St. Lucasbad* and the *Kaiserbad*, the latter the most popular of the sulphur vapor baths, dating from the Turkish occupation. There are ten springs, varying in temperature from 80 to 150° Fahr., with ample swimming pools for both sexes.

Among the excursions to be taken are those to **Aquincum** (to be reached by steam-tramway in 25 minutes) with ancient remains of a *castrum*, *baths*, *Temple of Mithras*, and *Amphitheatre;* and to the *Schwabenberg* (1463 ft.), by rack-and-pinion railway in ¼ hour; and thence by foot path either to the *Johannisberg* (1735 ft., ¾ hr.) or to *Auwinkel* (½ hr.), a wooded dale on the slope of the Schwabenberg which may also be reached by train.

From Buda-Pest the tourist may return to Vienna as suggested above, or proceed to Trieste (378½ miles), or continue his journey to Bucharest (546 miles), or Belgrade (223 miles); to Sophia (475 miles), or Constantinople (882 miles).

SWITZERLAND

TRAVEL IN SWITZERLAND

Switzerland is an intricate network of interesting routes, by rail, steamer, highway, bridle-path, and footpath, all of which could not be traversed, even hurriedly, in a whole summer, much less in the week or fortnight that the vacation tourist can devote to this portion of Europe. The best he can do is to select from the many routes a few that include what he most desires to see, or that will take in all the *types* of Swiss scenery, and, so far as possible, the choicest examples of each type.

Everything connected with travel in Switzerland is now so thoroughly systematized that, if one is careful to inquire in advance concerning modes of conveyance, guides, porters, etc., and the fixed tariff of rates (with special attention to all *conditions*, *restrictions*, etc.), and makes his bargains accordingly, he is not likely to suffer from extortion or imposition, nor to *imagine* that he does. In most cases in which the tourist thinks he is "fleeced," the only trouble is that, instead of making his own plans, he has allowed others to make them for him; and they naturally consider their own interests rather than his. He cannot expect them to choose the cheaper way, when the more costly one (for which only the *regular price* is charged, be it understood) affords them a larger profit.

The *money* in Switzerland is reckoned in *francs* and *centimes*, of the same value in normal times as in France and Belgium. The franc is equal to about 20 cents of United States money; 100 centimes make one franc.

It is to be noted, however, that since the World War, Switzerland is one of the few countries in Europe in which the national currency has remained at, or nearly at, par. Prices, as in America, have been greatly inflated, with the result that travel in Switzerland costs on the average about twice what it did in 1914. To one who has been spending any appreciable time in France or Belgium, and who has profited by the exchange in those lands in favor of the American, travel in Switzerland seems dearer than it really is. One may, however, if he is content to seek the less expensive hotels and *pensions*, travel at fairly reasonable rates.

The issue of 15-day tickets and 30-day tickets, good for unlimited travel over 3000 miles of the Swiss Federal Railway System by rail and lakes, at greatly reduced rates, so popular in antebellum days, was resumed during the summer of 1922. By applying to the Swiss Federal Railways, 241 Fifth Avenue, New York

City, one may obtain a map of the railways and water lines on which this unlimited travel obtains, together with list of twenty other Swiss railways allowing reductions to holders of these season tickets. Prices for 15-day tickets are: 1st class, Swiss fcs. 222; 2nd cl., 172; 3rd cl., 117.

GETTING READY FOR SWITZERLAND

As noted more than once in these pages, the greater the knowledge one takes with him to Europe of the scenes he proposes to visit, the greater will be his enjoyment of the trip, and the more memories of Europe will he bring home with him. The prospective traveller will discover in the well-known John L. Stoddard Lectures on "Switzerland" and "A Drive through the Engadine," two richly illustrated bits of literature by an impressionist and lover of nature, that will, perhaps as well as anything for first reading, in connection with the immediately following pages, help him to "find himself" as he begins his study of the land of which the real tourist never tires.

The prospective traveller may also obtain for the asking from the Swiss Federal Railways a fine topographical and railway map of Switzerland, and illustrated material relating to specific parts of the country for which he may enquire.

APPROACHES TO SWITZERLAND

Since Switzerland is a country without access to the sea, the vacation tourist from America must perforce enter the Helvetian land through some adjoining country. We shall here list only the approaches to Switzerland that may be termed important, suggesting to the tourist who would become an Alpine climber that he search for other approaches and other routes in the standard guidebooks. The principal approaches are these:

I. From France —

(1) From Metz or Strasbourg to Basel.

(2) From Paris to Lausanne.

(3) From Paris via Dijon to Geneva.

(4) From Belfort or Besançon via the Route du Jura to Geneva.

(5) From Chamonix and points to the south via the Route des Alpes or by rail to Geneva.

(6) From Chamonix by mountain railway to Martigny.

II. From Germany —

(1) From points on the Rhine to Offenburg, and thence via the Black Forest Railway to Schaffhausen or to Constance.

(2) From Constance or Friedrichshafen or Lindau (all on the Lake of Constance) to Zürich.

(3) From Constance or Friedrichshafen or Lindau to Chur.

III. From Austria —

(1) From Innsbruck and Landeck via Feldkirch to Zürich or to Chur.

(2) From Innsbruck and Landeck via Pfunds and the Lower Engadine to Schuls.

IV. From Italy —

(1) From Tirano via the Bernina Pass to points in the Upper Engadine.

(2) From Chiavenna via Castasegna and the Maloja Pass to points in the Upper Engadine.

(3) From Chiavenna via the Splügen Pass to Chur.

(4) From Milan or Como via the St. Gotthard Road or the St. Gotthard Pass to Lucerne.

(5) From Milan or Domodossola or Iselle via the Simplon Route or the Simplon Pass to Brieg.

(6) From Aosta via the Great St. Bernard Pass to Martigny.

FROM BASEL TO LUCERNE

Basel (or *Bâle*, the Roman *Basilea*), lying on both sides of the Rhine, is second in size of the cities of Switzerland, with a population of c. 125,000. Of its buildings, perhaps the *Minster*, which was the Cathedral church of the See of Basel till the Reformation, is chief in interest. It dates in part from the 12th century; it was rebuilt in the 14th century, with curious carvings in stone and wood, and a fine organ, and has been elegantly restored in recent years. The interior is imposing, and contains, among other things of interest, the tomb of Erasmus. It was here that the great Council of Basel sat from 1431–1438. To the south of the choir are beautiful *Cloisters* that extend to the *Pfalz*, or terrace in the rear of the Minster, which affords a beautiful view of the Rhine and the distant heights of the Black Forest. The *Museum* contains, besides collections of antiquities and curiosities, a *Picture Gallery* which is of particular interest because of its paintings by Arnold Böcklin, a native of Basel, and of Hans Holbein the Younger. There is also an *Historical Museum* which vies with that of Zürich as being the best in Switzerland. The *University Library* contains 250,000 volumes, including many rare works, and over 4000 MSS., some of which are of much interest. The *Spahlen Fountain*, the *Fish-market Fountain*, and the *Rebhaus Fountain* are all old and curious. Some of the gates of the demolished walls of the city have been preserved and restored. The modern Gothic *Church of St. Elizabeth* is elegant, especially the interior. In the old St. Alban's Monastery a *Roman Arch* is to be seen.

From Basel to Lucerne (59 miles, over which express trains run in about 2 hrs.), is one of the most picturesque routes by rail in all Switzerland. The road, after skirting the slopes of Mount Jura, pierces the mountain by a long tunnel, beyond which there are

views of the Bernese Alps, and, as you approach Lucerne, of Pilatus and the Rigi.

For Lucerne, see p. 280.

FROM SCHAFFHAUSEN TO ZÜRICH AND LUCERNE

Schaffhausen (59 miles east of Basel and 30 miles west of Constance) is situated on the Rhine not far from the German border. It is a railway centre of importance, and because of its nearness to the Falls of the Rhine, is known in every land. Its *Minster*, at one time an Abbey church, was built in 1052–1101 in the early-Romanesque style, and has lately been restored. The great bell cast in 1486 bears the inscription "*Vivos voco, mortuos plango, fulgura frango.*" A new bell hung in 1898, bearing the same legend, has replaced the older one which is now preserved in the church. A curious old building is the *Castle of Munot*, with a tower 155 ft. high, walls 15 ft. thick, and a winding inclined plane which the tourist may climb for the restaurant and fine views at the top.

A mile or two to the west of Schaffhausen lies **NEUHAUSEN,** the station nearest to the Falls. Here are first-class hotels; and here the tourist should make his headquarters rather than in the larger town.

The **FALLS OF THE RHINE** are the largest in Central Europe, very different from any other falls in the world, and must be seen for one to appreciate their grandeur, since no picture ever fully portrays their beauties. The river, already agitated by rapids and cataracts above, suddenly makes three tremendous leaps, its waters churned to whiteness and indescribably grand. The visitor should cross from Neuhausen by the *Rheinfall Brücke* to the *Schloss Laufen;* from the garden of the castle he gets, possibly, his best views of the Falls, especially from the *Fischetz*, a gallery projecting far over the river. One should then take ferry to the *Schlösschen Wörth*, an island below the Falls, from which are to be had other fine views. The visit may be concluded by the tourist's being rowed to the huge rock in the centre of the Falls, which he may safely climb.

Zürich (the Roman *Turicum*, 29 miles by rail from Schaffhausen) is the largest city in Switzerland, with a population of over 170,000 inhabitants, beautifully situated on both banks of the River Limmat and the northern end of the Lake of Zürich. The city is noted both for its schools and its manufactures. The town and the neighborhood abound in beautiful views of the lake and the mountains. Some of the points commanding fine prospects are the Münster Bridge, the Hohe Promenade, the terrace in front of the Polytechnic School, the garden of the Deanery of St. Leonard, the "Katz" in the Botanical Gardens, and the Bauschanze. The *Swiss National Museum* contains the most important col-

lections illustrating the history of Switzerland from prehistoric times to the present day. It has many features of surpassing interest. The collection of stained glass is thought by some authorities to be the finest in the world.

The **UETLIBERG** (1565 ft. above the lake, 5½ miles from Zürich) may be ascended by railway. Under normal conditions return tickets are 5 and 3 fr.; tickets, including 2nd cl. railway fares, supper, room, and breakfast, 8 fr. The view is one of the loveliest in Switzerland.

Of other possible excursions from Zürich, an excursion on the *Lake of Zürich* is second in interest only to the ascent of the Uetliberg. Though not one of the most beautiful of the Swiss lakes, it is nevertheless a lake of distinctive and lasting charm.

The tourist has choice of at least five routes by which he may go from Zürich to Lucerne. (1) One may go by rail via Zug and Arth-Goldau, skirting for part of the way portions of the Lakes of Zürich, Zug, and Lucerne — a distance of 36 miles. Or (2) one may break his railway journey at Zug on the pretty *Lake of Zug*. He can then take steamer over the lake to *Immensee*, whence there is an omnibus to *Küssnacht* (a mile or so to the southwest) on *Lake Lucerne*, where he can take another steamer for Lucerne. Or (3) one may take steamer on the *Lake of Zürich* to *Horgen* (1 hour), thence by omnibus, or on foot, to Zug (about 10 miles), and from there as above. This last route is to be preferred by those who are not in haste to reach Lucerne. In *walking* from Horgen to Zug, inquire for the old road by the *Horger Egg*, which is shorter and affords much finer views. Or (4) at Zug one may take steamer over the Lake of Zug to Arth, whence there is a mountain railway via *Arth-Goldau*, the scene of the terrible Goldau Landslip of 1806, to the summit of the *Rigi*. Descent may be made by another branch of the Rigi Railway to *Vitznau* on the Lake of Lucerne, whence the journey may be concluded by steamer over the Lake to Lucerne. Or (5) one may take steamer or train from Zürich to *Wädenswil* (15 miles), and train from Wädenswil to *Biberbrücke* (6 miles farther), whence a branch line may be taken for Einsiedeln (3 miles, which may also be reached by rail or motor or walk of 12 miles from Rapperswyl on the Lake of Zürich, or by drive of 20 miles from Brunnen on the Lake of Lucerne).

Einsiedeln, "the Swiss Mecca," one of the most famous pilgrim resorts in the world, is renowned for its *Abbey*, founded in 861, and last rebuilt in 1704. According to the old legend, when the bishop of Constance was about to dedicate the church, September 14, 948, he was informed by a vision that the Saviour and His angels had already performed the ceremony. Pope Leo VIII confirmed the miracle, and granted plenary indulgences to all who should make a pilgrimage to the Abbey. It is now one of the most frequented shrines in Europe, being visited by at least 150,000 pilgrims every year. The Reformer Zwingli was parish priest

at Einsiedeln from 1515 to 1519. The greatest festival occurs on the 14th of September. The town is beautifully situated, at an elevation of nearly 3000 feet (about 1500 above the lake), and many English families spend the season there.

From Einsiedeln one returns to Biberbrücke, whence via Arth-Goldau it is 31 miles by rail to Lucerne.

ROUND ABOUT THE LAKE OF LUCERNE

The **LAKE OF LUCERNE** (or *Vierwaldstättersee*, "Lake of the Four Forest Cantons," so called because bounded by the cantons of Uri, Schwyz, Unterwalden, and Lucerne), is unsurpassed for its wild and picturesque scenery, and is, moreover, memorable from its association with the heroic legends of William Tell. The Lake is very irregular in form, and is almost entirely surrounded by mountains, its shores affording many delightful excursion centres.

At the end of the northwestern branch of the Lake, on either side of the River Reuss is **LUCERNE** (or *Luzern*), a city of about 35,000 inhabitants, partly enclosed with walls with nine picturesque watch-towers, delightful for situation, and during the height of the season much thronged with tourists. The chief things to see are the old bridges, especially the *Mühlenbrücke*, with the quaint pictures of the "Dance of Death" (see Longfellow's "Golden Legend"); the celebrated *Lion of Lucerne*, in honor of the Swiss guards who fell in defending the Tuileries (Aug. 10, 1792), hewn out of the natural rock after Thorwaldsen's design; and the *Hofkirche* (built in 1506) with its two slender towers, carved stalls and altars, and famous organ. Here from 6–7 every week-day evening during the summer months may be heard a recital on the largest organ in Switzerland. The program always closes with the rendering of "A Storm in the Alps" composed by the father, and for twenty years the predecessor, of the present organist (Adm., 2 *fr.*). The old *Wasserthurm* (Water Tower), near the Capellbrücke, was formerly used as a lighthouse (*lucerna*), from which the name of the town is probably derived. The *Gletschergarten* (2 *fr.*), close to the Lion Monument, is a very interesting relic of the ice-period. The *Rathaus* contains an historical and industrial museum with a small picture gallery and relief-maps of portions of Switzerland, some of which are of surpassing interest. There are fine views from the *Gütsch* (ascended in 3 minutes by wire railway); and from the *Drei Linden*, a hill marked by three lime-trees (20 minutes' walk); and finer still, from the *Sonnenberg* (2360 ft.), to be reached by electric and cable-tramway via *Kriens* in ½ hr.

The **BURGENSTOCK** (with lake-station at *Kehrsiten* and funicular railway to the summit) is a detached mountain that rises abruptly from the Lake, half an hour's ride from Lucerne; and though its summit is but 1480 ft. above the Lake, so attractive is it with its walks and drives and shade, and its easy access to

Lucerne, that it makes one of the best excursion centres on the Lake.

Reached in an hour's ride by mountain railway from *Stansstad* (which is an hour's ride by steamer from Lucerne), the **STANSERHORN** (6236 ft.) commands views but little inferior to those from Pilatus, and rivalling those from the Rigi.

Engelberg (3356 ft.), a summer and winter resort and a favorite resort for nervous patients, is 14 miles southeast of Stansstad, whence it is reached by electric railway in 1½ hours. The *Benedictine Abbey*, founded in 1121, named *Mons Angelorum* by Calixtus XI, and rebuilt in 1729, contains some good pictures, and the library of 20,000 volumes is interesting.

Of the greatest charm is **MOUNT PILATUS** (6995 ft.), most easily reached from Lucerne by steamer to *Alpnachstad* on the beautiful *Alpnacher See*, whence a mountain railway climbs in 3 miles almost to the summit. It may also be ascended by three paths: from *Hergiswyl* (3 hours), from *Alpnach* (4½ hours), and from *Alpnachstad* (about 5 hours), the last being the pleasantest route. Alpnachstad is on the railway that runs from Lucerne over the Brünig Pass to Meiringen and Interlaken. It is therefore possible to leave Lucerne by morning train, stop at Alpnachstad for excursion up Pilatus, and by mid-afternoon resume one's journey to the south.

Many legends are associated with Pilatus, according to one of which Pontius Pilate (from whom the mountain gets its name) drowned himself in a little lake a few hundred feet below the summit. One should choose a clear day for the ascent, for the mountain is likely to be covered with clouds. But one should not pray for cloudless skies; for fascinating is it to watch from the summit the clouds that gather seemingly from out of the nowhere, then slowly drift across one's field of vision, only to disappear a little later into nothingness.

From *Vitznau* (an hour to the east of Lucerne by steamer) a mountain railway climbs to the summit of the **RIGI,** another detached mountain that is almost surrounded by parts of the Lakes of Lucerne and Zug and the *Lowerzer See*. Another railway from Arth on Lake Zug also leads to the top. Tourists coming from Zürich, by taking the latter route, may spend a night on the Rigi without loss of time, going up by railway from Arth, and down early the next morning to Vitznau.

The Rigi (or Righi) is 5905 feet high, or 4470 above the Lake. Though comparatively insignificant in height, its admirable position makes it the most popular mountain in Switzerland. Hundreds spend the night at the hotels on the summit for the sake of seeing the sunrise; but as a fine sunrise is the exception rather than the rule, it is hardly worth while to sacrifice much time in order to do this. The Kulm, or summit, is a small bare space from which the eye may sweep over the whole panorama, 300 miles in

circuit. The Lakes of Lucerne and of Zug are at your feet, their shores fringed with pretty villages. At least eight other lakes may be counted, including a bit of Zürich. In the distance is the snow-capped chain of the Bernese Alps, with countless peaks of lesser height and fame, stretching away on every side to the horizon. As the temperature sometimes varies 45° in the course of twenty-four hours, thick clothing is indispensable.

Two hours east of Lucerne is **BRUNNEN,** at the junction of two arms of the Lake, one of the most charming villages on this charming sheet of water, and a place of considerable resort. From the *Frohnalpstock* (6295 ft.) reached by a 3½ hrs. climb over a rather rough path, there is a magnificent view taking in the whole length of the Lake. If the traveller be too hurried to make this climb, he should on no account fail to take the electric rack-and-pinion railway from Brunnen to **AXENSTEIN.** Cars run frequently, and require but 14 minutes to make the ascent. The surroundings are attractive, and from the hotel terrace just above the station one has a most satisfying survey of both arms of the Lake.

Leaving Brunnen we enter the *Bay of Uri*, or south arm of the lake, where the banks approach each other and become more precipitous, with glimpses of snowy peaks and glaciers here and there through the gorges. We pass the *Rütli* on the right, the meadow where on the night of November 7th, 1307, the Swiss patriots bound themselves by an oath to fight their oppressors to the death; and on the left, the romantic *Tell's Chapel*, built by the canton of Uri in 1388 (restored in 1880) on the spot where the hero is said to have sprung from Gessler's boat. From here to Flüelen, which now comes in sight, the scenery is remarkably wild and grand.

Skirting the east bank of the Lake from Brunnen to Flüelen, though sometimes at a considerable height above the water, runs, for 6 miles, the **AXENSTRASSE,** a highway constructed in 1863–1865, and justly regarded as affording the finest lake-and-mountain drive in Switzerland. Parts of the road have been hewn from the living rock. On every side is beauty. It is the culmination of Swiss lake-scenery. As the finer views are, for the most part, toward the south, it is better to drive from Brunnen to Flüelen than in the opposite direction.

FLUELEN, at the southeastern extremity of the Lake, is most superbly situated, the matchless *Bay of Uri* stretching away before it, and behind, an amphitheatre of mountains dominated by the snow-clad pyramidal *Bristenstock*. Flüelen is the starting point of the old highway over the St. Gotthard Pass, and a station on the famous St. Gotthard Route.

Two miles south of Flüelen is **ALTDORF** (or *Altorf*), the capital of the canton of Uri, where Tell is said to have shot at the apple on his son's head. A fountain marks the spot where the boy was bound to the tree, and a statue of Tell the point whence he aimed the unerring shaft.

An ideal and exceedingly varied day on the Lake may be spent in taking the railway (the St. Gotthard Route) from Lucerne to Brunnen; in ascending by funicular railway to Axenstein, where one may secure an early lunch; in returning to Brunnen and in driving thence over the Axenstrasse to Flüelen; in continuing the journey by carriage or by tram to Altdorf, with return to Flüelen; and in returning by steamer to Lucerne.

FROM CONSTANCE TO ZÜRICH

Constance (a town of Baden, not of Switzerland) is at the north-west end of the Lake, where the Rhine flows out. The *Cathedral* (rebuilt in the 16th century) is interesting for its carved oaken doors and choir stalls, and there is a good view from the tower. In the *Kaufhaus* (built in 1388) the "Council of Constance" (1414) was held; and in the suburb of *Brühl* the place where Huss and Jerome of Prague were burned is marked by a huge boulder with inscriptions.

The *Lake of Constance* (or the *Boden See*) lies partly in Germany and partly in Switzerland. Though one of the largest, it is not one of the most beautiful of the Swiss lakes; yet it is not without distinctive charm.

From Constance steamers run frequently to Friedrichshafen and Lindau in Germany; to Bregenz in Austria; and to Romanshorn and Rorschach in Switzerland. Perhaps the most satisfying view of the Lake is to be had from the hill on which are the ruins of the *Castle of Hohenbregenz* near the town of Bregenz.

From Constance the tourist has the choice of several routes to Zürich. He may go (1) either by rail or by Rhine steamer to Schaffhausen (30 miles), and thence as on p. 278. Or (2), if he would see the Lake of Constance, he may go by steamer to Lindau and thence to Romanshorn; and thence by rail (51 miles) to Zürich. Or (3), he may proceed by rail or steamer to Rorschach, and thence by rail (53 miles) to Zürich. This route passes through **St. Gallen** (or *St. Gall*), one of the most elevated towns in Switzerland, long famed for its *Benedictine Abbey*. Charming views are to be had from the top of the *Freudenberg* (2910 ft.), two miles to the east of the town.

FROM CONSTANCE TO CHUR

From Constance or Friedrichshafen or Lindau the tourist may proceed by steamer to *Rorschach*. Thence by rail it is 58 miles to Chur. At *St. Margrethen* (8 miles) is the junction (with Austrian custom-house) of the line from Bregenz, Landeck, and Innsbruck. At *Sargans* (42 miles) is the junction of the line from Zürich. From here the scenery becomes more striking.

At **Ragatz** (3 miles farther) we stop for a visit to the **GORGE OF THE TAMINA** (2½ miles) and its Hot Baths known as **BAD**

PFAFERS. There is a carriage road through the ravine, but one can see the place better by walking. The chasm is so narrow that there is hardly room for the road and the river, while the sides rise precipitously to the height of from 500 to 800 feet, in some places overhanging the path and shutting out the sky. The narrowest part is just beyond the bath-house, where the sides are but a few feet apart, rising sheer from the foaming waters below, and almost meeting overhead. The only path here is a sort of wooden balcony fastened to the rock on one side. Following this for 600 feet you come to the source of the hot springs in a chamber in the rock, where it is so warm that you are glad to get out again into the cool air of the gorge. The baths are much frequented by invalids.

Resuming the railway at Ragatz, we soon pass *Mayenfeld*, with its old tower (said to have been built by Constantius in the 4th century) and its castle, and several other villages and many other castles (for the Rhine here is as rich in these ruins as it is below Mayence). *Landquart* (49 miles) is the junction of the narrow-gauge Rhætian Railway leading to *Davos* and *Filisur*. From Landquart it is 8½ miles to Chur.

FROM ZÜRICH TO CHUR

From Zürich to Chur it is 72 or 77 miles, as one takes the railway on the south or the north bank of the Lake of Zürich. The shorter route is part of the direct route from London to points in the Canton of the Grisons and in the Engadine. One may, of course, vary his trip from Zürich by taking steamer to *Wädenswil* or *Lachen* on the south shore, or to *Rapperswil* or *Schmerikon* on the north shore. The two railways unite at *Ziegelbrücke* (35 or 42 miles from Zürich). Two miles farther, at *Weesen*, begins the **LAKE OF WALLENSTADT** (or the *Wallen See*) a lake nearly 10 miles long, and in grandeur vying with the southeastern arm of the Lake of Lucerne. The railway skirts the southern shore, passing through many tunnels, between which one catches good views of the lake, with the lofty mountains that hem it in, and the waterfalls pouring down their steep sides. *Murg* is a good point for stopping over a train if you wish to see more of the lake and its shores. A motor launch makes the round of the Lake in 3 hours each morning and afternoon. Near Wallenstadt at the eastern end we can look over the whole length of the lake from the railway. At *Sargans* (56 miles) we reach the valley of the Rhine, and join the line from Constance. For the rest of the route, see preceding Chapter.

FROM CHUR TO THE ENGADINE: THE HEART OF THE GRISONS

Long one of the most celebrated tourist-, cure-, and sport-centres of Switzerland, and for that matter of Europe, the Canton

of the Grisons has attracted annually to its resorts thousands of our English cousins. American tourists have been slower to recognize its attractions; but they will be sure to visit it in increasing numbers. It is no exaggeration to claim, as does a recent writer, that 'its magnificent geographical position in the midst of the high Alpine ranges, its ever-changing scenery of wild gorges and mountain streams, its foaming waterfalls and transparent lakes, its bracing Alpine climate, its various cure facilities and opportunities for summer and winter sports, its highly interesting railways which bring the lover of Nature in speed and all comfort through picturesque landscapes into the midst of ice and snow — all combine to make this canton one of the best summer and winter health and pleasure resort districts of Switzerland.'

CHUR (or *Coire*, the *Curia Rhætorum* of the Romans) a town of about 13,000 inhabitants, is at once the capital of the Canton, located on the River Plessur near its confluence with the Rhine, in the very heart of the Grisons, and the principal tourist-distributing centre of Southeastern Switzerland. The *Cathedral of St. Lucius*, dating, in part, from the 12th century, is interesting for its unusual architectural features and its pictures. The *Episcopal Palace* is also very ancient. From the *Rosenhügel* (half a mile) there is a very fine view of the town, the Rhine Valley, and the mountains.

The one excursion from Chur that should on no account be missed, is that to **AROSA,** situated at the head of the Plessur Valley, and reached by a picturesque drive from Chur or by the newly constructed electric railway. Its altitude in 5795 feet, and it is attracting visitors ever in larger numbers because of its many and varied attractions both as a winter and summer resort.

From Chur the tourist has choice of three routes to Samaden and other points in the Engadine:

(1) By the narrow-gauge Rhætian Railway via Landquart, Klosters, Davos-Platz, and Filisur, where change is made to the Albula Railway which leads to Bévers and Samaden (72 miles).

Klosters (3940 ft., 25 miles from Chur) is beautifully situated in a broad valley surrounded by lofty mountains. South of the town the railway doubles and redoubles upon itself, climbing steadily, until at *Davos-Dorf* it has reached a height of 5164 ft. above the sea.

DAVOS-PLATZ (5115 feet), which has of late become a favorite summer and winter resort for consumptive patients, is 35 miles from Chur (whence it may also be reached by char-à-banc over the *Landwasser Road*). The town is the capital of the district of *Davos*, an elevated valley about 8 miles long and half a mile broad, mainly pasture-land with scattered hamlets and chalets. It is sheltered by lofty mountains from the north and east winds, and the air is very pure and dry. There are many interesting excursions in the neighborhood.

Wiesen (4720 feet), about 10 miles southwest of Davos-Platz, is another health resort for patients with pulmonary and nervous complaints. It is beautifully situated on the southern slope of the *Rothhornstock*.

At *Filisur* (51 miles) the railway meets the Albula Railway which runs from Thusis to the Engadine via Tiefencastel. See below.

(2) By the Rhætian Railway from Chur to Thusis, and thence by the Albula Railway via Tiefencastel and Filisur to Samaden (52 miles).

From *Reichenau* (5½ miles from Chur) a railway runs to the southwest to Disentis.

Thusis (2360 ft., 17 miles) is a village of about 1300 inhabitants, romantically situated at the foot of the *Heinzenberg* and the junction of the Schyn and the Splügen roads. So picturesque is the scenery afforded by the former, which, in a sense, parallels the railway, that one should, if possible, leave the train at Thusis and walk as far as *Solis* (5½ miles) or *Tiefencastel* (3 miles farther). Some 2 miles from Thusis the railway enters the *Schyn Pass*, a deep gorge through which winds the Albula. Beyond Solis the gorge is crossed by the magnificent *Solis Railway Bridge*, whose 12 arches rise 275 ft. above the stream.

Tiefencastel boasts a chalybeate spring and a picturesque situation on the bank of the Albula. It is the point of departure for char-à-bancs over the Julier Pass to Silvaplana and St. Moritz in the Engadine. See below.

At **Filisur** (31 miles) begins the finest part of this route. After 4 miles the railway enters the *Bergüner Stein*, a narrow gorge with almost perpendicular sides. From *Bergün* (37 miles) the line makes an ascent in 3½ miles of 1330 ft., doubling on itself and burrowing into the mountains in spiral tunnels, affording vistas at times as thrilling as any to be found elsewhere in the Alps, and so reaches *Preda* (5880 ft.) which nestles picturesquely in a valley enclosed by snow-clad peaks. From Preda the descent is gradual to Bévers, where the line enters the Upper Engadine, whence it is 1½ miles to Samaden.

(3) By char-à-banc from Chur to Tiefencastel and thence by char-à-banc over the Julier Pass to Silvaplana and St. Moritz.

Leaving Chur (1955 ft.), the road climbs steadily to *Churwalden* (3976 ft.), famous for its whey-cure and splendid air. Gradually the road climbs farther to a height of 5100 ft., when, after skirting several lakelets and the larger *Lake of Vatz* it as gradually descends to *Tiefencastel* (2910 ft.).

Beyond Tiefencastel the road soon begins to climb through the *Oberhalbsteiner Thal*, the Oberhalbstein Rhine fuming and foaming far below. Many villages are passed, in which the language is Romansch.

At *Stalla* (5830 ft.) a road leads off to the south to the top of the

Septimer Pass (7590 ft.) which is said to be the oldest of Alpine routes, but is now seldom used. From Stalla our road, after turning almost at right angles to the east, steadily climbs to the summit of the **JULIER PASS** (7510 ft.). Two round milestones of slate, without inscriptions, supposed to be of the time of Augustus, mark the site. The descent to Silvaplana affords superb views of the entire Upper Engadine, and beyond, the snow-capped peaks of the Bernina Chain.

THE ENGADINE

THE ENGADINE is a valley some 60 miles in length, extending from the top of the Maloja Pass in a generally northeasterly direction to the Austrian frontier. It is flanked on either side by long ranges of noble mountains which find their culmination of beauty in the Bernina Group to the southeast. In the Upper Engadine is a chain of beautiful lakes, from which flows the Inn, tame enough in its earliest stretches but later becoming a raging torrent, to be almost lost at times in the depths of the gorge it has made for itself through great stretches of the Lower Engadine. If the Lauterbrunnen Valley be the loveliest in Switzerland, as it undoubtedly is, then the Engadine is the noblest. There is scarcely a spot in all its length that does not make its appeal to the tourist. The four most popular towns are St. Moritz, Pontresina, Samaden and Schuls-Tarasp; but other towns there be with subtle and particular claims for attention.

The climate of the Engadine, especially the upper part, is remarkably dry and clear, resembling that of northern Sweden and Finland. Tillage of any kind is rare, though a few small gardens, potato fields, and patches of oats may be seen at Pontresina and one or two other places. The natives describe their year as "nine months winter and three months cold" — but we have found the summer to be cool rather than cold. Frosts and snow are not uncommon in August. Of late years the region has become a resort for invalids to whom such a climate is suited, as well as summer tourists.

In the preceding Chapter we have described the three approaches to this valley from the north. There are three others, each of irresistible charm.

(1) There is the approach from Austria via *Landeck* and *Pfunds* to Schuls in the Lower Engadine, which must be traversed by carriage, char-à-banc, or on foot.

(2) There is the approach from *Chiavenna* via *Castasegna* and the *Maloja Pass* (5940 ft.) to Maloja and other points in the Upper Engadine, also to be made on foot, by carriage, or by char-à-banc. See below.

(3) There is the approach from *Tirano* by mountain railway over the **BERNINA PASS** (7644 ft.) to Pontresina and Samaden,

which may, with reason, be regarded as one of the most enjoyable routes in Switzerland. There are any number of engineering feats in the railway itself which are the admiration of the beholder; and there are the *Roseg* and the *Morteratsch Glaciers;* and there are views of the Bernina Chain which can only be compared with the Ortler Group and with Mt. Blanc.

The *Punt Ota*, a bridge across the stream of the *Val Puntota*, is regarded as the line that separates the Lower from the Upper Engadine. But the real centre of the Engadine is **Samaden,** a dozen miles northeast of Maloja. From Samaden lead railways to Pontresina and over the Bernina Pass to Tirano in Italy; to St. Moritz-Dorf and -Bad (3 miles); to Schuls (33 miles) in the Lower Engadine; and to Filisur, Tiefencastel, and Chur. Samaden is therefore the distributing centre for tourist travel in the Engadine. It is, moreover, the literary centre for the Romansch-speaking people of the Engadine, with a press that has published many volumes in this tongue and that issues a daily paper. The town boasts a few buildings of considerable charm.

ST. MORITZ-DORF and **ST. MORITZ-BAD,** the one overlooking and the other nestling beside the *St. Moritzer See*, are the most fashionable (and the highest priced) resorts of the district, much frequented alike in summer and winter, many of their patrons being attracted by the waters of the mineral springs (strongly impregnated with carbonic acid and alkaline salts), which are used for drinking as well as bathing. As early as 1539 Paracelsus commended these springs as the best of their kind in Europe; but it is only since 1853 that they have been used for medicinal purposes to any extent.

Campfèr, two miles up the valley from St. Moritz-Bad, overlooks the pretty *Campfèr See*, as does *Silvaplana* the much larger *Silvaplaner See*. At Silvaplana branches to the west the picturesque road over the Julier Pass. At either end of the still larger *Silser See* are *Sils* and *Maloja*. Less than a mile beyond Maloja is the top of the **MALOJA PASS** (5940 ft.); but so imperceptible has been the ascent from St. Moritz-Bad that the tourist is all unprepared for the abrupt way in which the road descends toward Castasegna.

Bad Tarasp (32 miles northeast of Samaden), with its famous mineral springs nestling far below the railway in the narrow valley of the Inn, **Vulpera** and its health resorts, and **Schuls,** the capital of the Lower Engadine, are all situated near the end of the Engadine Railway, and within range of noble mountains.

In a lateral valley opening from the Engadine opposite Samaden, lies **PONTRESINA** (5925 ft., 4½ miles from Samaden). Like St. Moritz it is a village of hotels, with both summer and winter seasons. Its hostelries are often crowded to overflowing in the height of the season, being chiefly popular on account of its proximity to the *Bernina Chain*, which is one of the grandest por-

tions of the Alps. Many are the excursions to be made to the neighboring *Roseg*, and *Morteratsch Glaciers* and other points of interest. While in the Engadine, one should not fail to take the funicular railway from a point a mile below Pontresina to *Muottas Muraigl*, from which point one obtains a wonderful view of the Bernina Range and the chain of the Upper Engadine lakes.

FROM CHUR TO CHIAVENNA: THE SPLÜGEN PASS

The tourist proceeds from Chur to Thusis by the Rhætian Railway (17 miles); thence he walks or takes char-à-banc over the Splügen Pass to Chiavenna (41 miles). If one wishes to enjoy the scenery, he should walk from Thusis to *Andeer* (7½ miles) or to *Splügen* (8½ miles farther). The celebrated defile of the *Via Mala* begins just beyond Thusis. It is no *via mala* now, but "a capital macadamized highway between rugged mountain precipices, which seem sometimes as if they met in front and had swallowed the intruding road which crept within their jaws."

Between Andeer and Splügen, there is another gorge, the *Rofna Ravine*, 3 miles long, somewhat like the *Via Mala*, where the Rhine forms a series of waterfalls. After emerging from this we come into the more open region of the *Rheinwaldthal*.

Splügen is a picturesque village, 4757 feet above the level of the sea. It is at the point where the *Splügen* and *Bernardino* routes to Italy diverge. From Splügen the road climbs steadily to the top of the **SPLUGEN PASS** (6954 ft.) which is on the boundary line of Switzerland and Italy. There is an ancient tower on the summit. On one side the precipitous *Schneehorn* rises nearly 4000 feet higher, and on the other, the ice-peak of the *Surettahorn*, about 3,000 feet. The view toward Italy is marvellous. Zigzags galore, avalanch galleries, and constantly varying scenery mark the way to Chiavenna. The *Fall of Madesimo* beyond *Pianazzo* is notable for its leap of 650 ft. But more wonderful still is the *Liro Valley* with its "ruins of mountains" — a page, as it were, torn from Dante's Inferno. And so, after many a thrill one comes to Chiavenna (1090 ft.).

FROM CHUR TO BELLINZONA: THE SAN BERNARDINO PASS

The tourist proceeds from Chur to Splügen as in the preceding route. From here, if he has never been over the Splügen Pass, he should take time to walk or drive to the top of that pass for the views. See above.

On resuming his route from Splügen to Bellinzona, the tourist walks or takes char-à-banc over the San Bernardino Pass to *Mesocco* (25 miles), with a beautiful situation, from which point he

may proceed by electric railway to Bellinzona (20 miles). Near *Nufenen* (5150 ft., 4 miles beyond Splügen), is to be seen the *Curciusa Glacier*, and beyond *Hinterrhein* the beautiful *Rheinwald Mountains*. As the traveller proceeds, he has many a splendid retrospective view. The summit of the **SAN BERNARDINO PASS** (6790 ft.) is marked by an inn and a lakelet, from which rises the River Moesa. *San Bernardino* (5300 ft., 4½ miles below the summit) boasts the famous mineral spring known as *Acqua Buona*, which attracts many visitors. For Bellinzona, see p. 320.

FROM CHUR TO ANDERMATT: THE OBERALP PASS

From Chur to Andermatt the route may be traversed by rail to Disentis (37 miles) and thence by char-à-banc over the Oberalp Pass to Andermatt (20 miles).

At **Reichenau** (1990 ft., 6 miles from Chur) the Albula Railway turns off to the south towards Thusis. Here the Hinter-Rhein pours into the Vorder-Rhein with such force as to form a veritable whirlpool. Here, too, Louis-Philippe taught school in 1794 under the name of Chabot. The road from Reichenau to Disentis lies through the valley of the Vorder-Rhein, and though not so wild and grand as the Splügen, is picturesque and beautiful. Between Reichenau and Disentis there are many castles on the heights overlooking the valley.

DISENTIS (3780 ft.) is a beautifully situated town of about 1400 people. It is a much-frequented health- and tourist-resort, as it is a centre for many most fascinating excursions. And one may here leave the Oberalp Route to drive over the *Lukmanier Pass* to *Biasca* (40 miles), which is on the St. Gotthard Route. Cf. p. 291. At Disentis the Vorder-Rhein is joined by the Mittel-Rhein.

From Disentis the road climbs gradually in 10 miles to *Tschamut* (5405 ft.), after which the ascent is much more pronounced to the top of the **OBERALP PASS** (6720 ft.). A little below the summit lies the lakelet known as the *Oberalp See* (6690 ft.). The descent to Andermatt is by nine long windings which afford entrancing views. For Andermatt, see p. 291.

FROM LUCERNE TO ANDERMATT AND BELLINZONA: THE ST. GOTTHARD ROUTE

The St. Gotthard Railway from Lucerne to Bellinzona was constructed in 1872–1882 at a cost of $24,000,000, and connects with the Italian system of railways. It is one of the great scenic lines in Switzerland. To Bellinzona it is 105½ miles from Lucerne; to Locarno at the head of Lake Maggiore, 118½; to Lu-

gano, 124; to Como, 144; and to Milan, 172 miles. In going from Lucerne the tourist will prefer to take the train at *Flüelen*, unless he has already sailed over the lake. Through express trains are equipped with dining-cars. The scenery by rail is hardly surpassed by that of the old highway, except for the portion of the route traversed by the 9¼ miles of the great tunnel.

THE ST. GOTTHARD PASS is one of the oldest and most frequented of the routes across the Alps. By this path many of the barbarian hordes made their way into Italy in the old Roman days, and here in 1799 French, Austrian, and Russian armies fiercely contested the rugged passage. The present admirable highway dates only from 1820–1832.

The pedestrian had better take the railway as far as **Amsteg** (41 miles from Lucerne, 10 miles from Flüelen) where the ascent of the pass really begins. From here to *Andermatt* (about 14 miles) the scenery is indescribably wild and picturesque. A little way below Andermatt we cross the famous *Devil's Bridge*, or *Teufelsbrücke* (see Longfellow's "Golden Legend"), with the old ruined bridge below — the scene of desperate fighting between the Austrians and French in August and September, 1799 — and soon after we pass through the *Urner-loch* or "Hole of Uri," a tunnel in the solid rock.

Tourists who would drive over the pass, but who do not wish to walk from Amsteg, will leave the train at **Göschenen,** and proceed by narrow-gauge railway to Andermatt. Frequent train service connects with trains of the St. Gotthard Route.

ANDERMATT (4738 ft.) with a population of less than a thousand, is a typical Swiss village with good hotels, and is the centre for tourists coming from the four directions of the compass. From the north, as we have just noted, approaches the highway from Flüelen and the narrow-gauge railway from Göschenen; from Disentis on the east comes the road over the Oberalp Pass; from Gletsch on the west leads the road over the Furka; and to the south runs the road over the St. Gotthard Pass to Airolo. During the tourist season there is frequent char-à-banc service over the three passes.

The pedestrian may stop for the night at Andermatt, or, if he be planning to walk to Airolo (or to Gletsch), he may prefer to go on to **Hospenthal** (4870 ft.) a mile and a half farther. The summit of the St. Gotthard Pass, 7 miles beyond Hospenthal, is 6936 ft. above the sea. Magnificent views are to be had on the descent. At **Airolo** (3755 ft., 65 miles from Lucerne) the railway journey may be resumed to Bellinzona or beyond. At Biasca (11½ miles north of Bellinzona) one may take char-à-banc over the Lukmanier Pass to Disentis.

FROM ANDERMATT TO GLETSCH AND MEIRINGEN: THE FURKA AND THE GRIMSEL

From Andermatt to Gletsch near the foot of the Rhone Glacier is about 20 miles by the post-road. Just beyond Hospenthal the road forks, the left branch becoming the highway over the St. Gotthard Pass to Airolo, and the right branch continuing toward the southwest over the **FURKA PASS** to Gletsch. Pedestrians can save travel by cutting across the windings of the road, and by taking the old bridle-path (between the road and the glacier) for the last few miles. The only village on the road is *Realp*, at the southwest end of the Urseren Valley (4 miles from Hospenthal). The scenery is not striking until you reach the summit of the Pass (7990 feet), where is located the *Hotel Pension Furka*, one of the most elevated habitations in all Europe. The view of the Bernese Alps is magnificent, the beauty culminating in the *Finsteraarhorn* (14,040 ft.) which "in stupendousness and grandeur is scarcely inferior to any mountain in Switzerland" (Macmillan). Descending from the top of the Pass, you soon come in sight of the *Rhone Glacier*, which Longfellow, in "Hyperion," describes as "a frozen cataract, more than two thousand feet in height, and many miles broad at its base. It fills the whole valley between two mountains, running back to their summits. At the base it is arched, like a dome; and above, jagged and rough, it resembles a mass of gigantic crystals, of a pale emerald tint, mingled with white. A snowy crust covers its surface; but at every rent and crevice the pale green ice shines clear in the sun. Its shape is that of a glove, lying with the palm downwards, and the fingers crooked and close together. It is a gauntlet of ice, which centuries ago Winter, the king of these mountains, threw down in defiance to the Sun, and year by year the Sun strives in vain to lift it from the ground on the point of his glittering spear." A mile and a half beyond the top of the Pass you come to the *Hotel Belvedere*, 7218 ft., on a magnificent site commanding the Rhone Glacier. Here you may walk *into* the glacier by a passage hewn in the ice and ending in a vaulted chamber.

From the Hotel Belvedere, if the tourist is not hurried, it is much better to walk by a short cut that runs much closer to the glacier than the highway, and so reach **GLETSCH** (5775 ft.) which is at the junction of the Furka and Grimsel routes and the terminus of the railway that follows the valley of the Upper Rhone from Brieg. Gletsch consists of the *Rhone Glacier Hotel* with *dépendance* and a few other buildings, a mile and a half from the glacier. If one has not walked from the Hotel Belvedere to Gletsch he should without fail follow the Rhone for a mile and a half to the point whence it springs, a turbulent milk-white torrent, from the foot of the glacier. The sight is superb. In the last 75 years the glacier has receded a mile and a half.

From Gletsch the post-road leads to the north over the steep slope of the *Maienwang* to the summit of the **GRIMSEL PASS** (7103 ft.). To the south of the ridge is the *Todten See*, or "Lake of the Dead," into which both the Austrians and the French threw their dead after the fighting on the pass, in the summer of 1799. The Austrians had intrenched themselves here, and it was only after repeated assaults that they were dislodged by their adversaries. From here it is a steep descent to the *Grimsel Hospice* (about 6 miles from Gletsch), formerly a place of refuge for poor travellers, now a homely inn thronged with tourists in the summer. The mountain-basin in which it stands is 6148 feet above the sea, shut in by rocks covered with many-colored lichens, but with so little other vegetation that one cannot help wondering how the few cows and goats pick up a living. Behind the hotel there is a dark tarn fed by streamlets from the glaciers. The place is even more wild and barren than the Great St. Bernard. The ridge to the west, above the ravine through which the Aare flows, is the *Agassizhorn* (13,120 feet). The *Finsteraarhorn* (14,026 feet) may be seen from the *Nollen*, a height not far off. The two great glaciers of the Aare, known as the *Unter-Aar* and the *Ober-Aar Glacier*, lie to the west of the hospice. The foot of the former can be reached in two hours by a good bridle-path, and the ascent of the glacier itself is easy and safe. It was on this glacier that Agassiz and several other *savants* resided for some time in 1841, and its movements have also been the subject of more recent investigations. According to M. Dollfus-Ausset, the motion amounts to 250 feet in a year, or nearly 8 inches daily. The ascent of the *Little Siedelhorn* (9075 feet) is another easy excursion from the hospice (3 hours). The view one gets of the Aare glaciers is alone worth the climb.

The road from the Grimsel towards Meiringen is an excellent one. For nearly 5 miles you see no human habitation except occasional chalets. You then arrive at the *Handegg Fall*, where there is an inn. Many consider this the finest of the Alpine cataracts. The turbid Aare makes a plunge of 250 feet into a huge cleft in the rocks, while the silver stream of the Aerlenbach leaps into the same chasm from one side, and halfway down the two cascades mingle into one. From a terrace near the point where the road crosses the Aerlenbach we get a fine view of the fall. From here it is a walk of an hour and a half more to *Guttannen* (3480 ft.), a large but unattractive village. Thence to *Innertkirchen* (2080 ft.) it is 6 miles and to Meiringen 3½ miles farther.

The traveller on foot will wish to turn aside from the highway 1½ miles beyond Innertkirchen to thread for over a mile the narrow and romantic **GORGE OF THE AARE** (adm. 2 *f.*). A path has been constructed along the left side of the gorge, which runs sometimes through tunnels and sometimes directly over the raging, hurrying torrent below. At the lower entrance to the gorge is

a restaurant. From here runs a cable railway, with frequent service to the *Upper Reichenbach Fall*, whose one mighty leap is always fine, but particularly so when lighted, as are also the Middle and the Lower Falls, by electricity in the summer evenings. From the entrance to the Gorge of the Aare the journey to Meiringen may be continued by electric tram.

MEIRINGEN (1960 ft.) is a charming village in the beautiful vale of Hasli. It is a good centre for excursions, as six Alpine routes here converge: that from the *Grimsel* just described; the *Brünig* road from Lucerne; the *Joch Pass* from Engelberg; the *Susten* from Wasen on the St. Gotthard; the *Great Scheidegg* from Grindelwald; and the carriage road and railway from *Brienz*.

FROM LUCERNE TO MEIRINGEN AND INTERLAKEN: THE BRÜNIG PASS

The route over the **BRUNIG PASS,** though one of the lowest of the Swiss passes, is one of the most popular in Switzerland. From Lucerne the tourist reaches *Alpnachstad* (7 miles) by rail in half an hour, or better by steamer over the two western branches of the Lake of Lucerne and the *Alpnacher See* in 1¼ hrs. Five miles beyond Alpnachstad the railway passes through *Sarnen* at the north end of the *Lake of Sarnen* (1552 feet), then follows the lake for its entire length (4 miles), thence through *Giswyl* up the *Kaiserstuhl* to *Lungern* (2293 feet) at the south end of *Lake Lungern*, and at the foot of the *Brünig Pass*. From there it winds up to **Brünig,** near the summit of the pass (3296 ft.). The traveller should stop over a train, if possible, to enjoy the views, especially of the *Hasli Tal*, which in loveliness is perhaps only second to the Lauterbrunnen Tal among Swiss valleys. The train descends slowly to Meiringen (see above) and then turns and follows the valley of Hasli for 8 miles to *Brienz* on the east end of the *Lake of Brienz*. Finer is it to walk the entire distance. From Brienz the journey may be continued to Interlaken by rail along the north shore of the lake or by steamer. The latter is to be preferred, as one will not only see this exceedingly beautiful lake to better advantage, but may stop on the way at **GIESSBACH** (on the southern shore 300 feet above the lake, reached by an inclined railway), a favorite stopping place, on account of the *Giessbach Falls*, a series of seven cascades leaping from a height of more than 1100 feet down into the lake. From the middle of June till the end of September they are illuminated with colored lights every evening. From Giessbach it is an hour's sail to Interlaken. For Interlaken, see below.

THE HEART OF THE BERNESE OBERLAND

Few towns there be more conveniently located for the tourist than **INTERLAKEN** in the heart of the Bernese Oberland. With

the beautiful *Brienzer See* to the east, and the still more lovely *Lake of Thun* to the west, it is within "striking" distance of remarkable gorge- and valley-scenery, and withal of the High Alps, its every landscape dominated by the magnificent *Jungfrau*. Its principal street is the *Höheweg*, almost a mile in length, connecting the two railway stations, and lined with huge hotels or attractive shops.

Among the shorter excursions that may be taken from Interlaken are those to the *Kleine Rugen* (2424 feet), half an hour's walk; to the *Heimwehfluh* (¾ hour); to the ruined castle of *Unspunnen* (2 miles); to the *Hohbühl* (2070 feet), half an hour; to the *Thurmberg* (1½ miles); the *Ringgenberg* (3 miles, same road); and the *Schadenburg* (1½ miles farther on), etc. Most of these afford beautiful views of the two lakes or of the Jungfrau, the Mönch, etc., or of both lakes and mountains.

Of longer excursions that to the **SCHYNIGE PLATTE** (6790 feet) is not to be surpassed. It is the only point from which the valleys of Lauterbrunnen and Grindelwald are both seen at once through their entire length. It is accessible by rail from the Interlaken Ost Station to *Wilderswil-Gsteig* (8 minutes), and then by rack-and-pinion railway in 1¼ hrs.

Day excursions may be made to points on the **LAKE OF BRIENZ:** to *Iseltwald* on the south shore, or *Niederried* on the north shore; to *Giessbach* (see p. 294); to *Brienz* at the east end of the lake, whence ascent may be made by rack-and-pinion railway to the summit of the **ROTHORN,** where may be had views rivalling those from Pilatus and the Rigi. One may, of course, continue his excursion to Meiringen and the Gorge of the Aare and the Reichenbach Falls. (See pp. 293, 294.)

Many, too, are the excursions to be made to points on or near the **LAKE OF THUN:** to *Därligen* and *Leissigen* on the south shore, each with superb outlook on the lake; to *Spiez* with equally fine location, whence one may ascend the *Niesen* (see p. 300); to *Beatenbucht* on the north shore, whence ascent may be made by cable tramway to *Beatenberg* (3822 ft.); to *Merligen;* to *Oberhofen;* and to **THUN,** a delightful old Swiss town, near the northwest corner of the Lake. The views from the churchyard of Thun and the promenade by the castle are particularly beautiful. The tourist should be sure to traverse the north shore of the lake on foot or by train or carriage (the tramway closely follows the highway), for the magnificent road, completed but a few decades ago, is exceeded in beauty in Swiss lake-and mountain-scenery only by the Axenstrasse. (Cf. p. 282.)

The most popular of the excursions from Interlaken is the circular trip Interlaken — Grindelwald — railway over the Wengern Alp to the Kleine Scheidegg — Lauterbrunnen — Interlaken. This could, of course, be taken in a reverse order; but it is better to leave Lauterbrunnen until the last.

GRINDELWALD is situated near the upper end of the *Black Lütschine Valley* (3468 feet above the sea), its landscape dominated by the *Eiger*, the *Schreckhorn*, and the magnificent *Wetterhorn*. The chief attractions of the place are the two *Glaciers*, the Upper and the Lower. The latter is much the larger; but the ice of the former is purer and the crevasses more beautiful. It boasts, moreover, an artificially hewn *Ice Grotto*. The Upper Grindelwald Glacier may be reached by carriage; the Lower by bridle-path.

From Grindelwald there are three routes to Lauterbrunnen: by railway and by carriage road via *Zweilütschinen* (where the *Black Lütschine* mingles its darker waters with those of the *White Lütschine*) and by railway over the *Wengern Alp*. The last (formerly a favorite route on foot or in the saddle) is much to be preferred. No other easy Alpine pass affords grander prospects. An ascent (of 4½ hours by the footpath), at first very steep, brings you to the summit of the *Kleine Scheidegg* (or *Little Scheidegg*) (6788 ft.), whence you see the entire valley of Grindelwald, and on the south the Mönch, the Eiger, and the Schreckhorn, each more than 13,000 ft. high, and lordliest of all, the Jungfrau.

The Jungfrau Railway, an electric road, begun in 1897, starts from the *Scheidegg* station on the *Wengern Alp* road, and with gradual ascent runs for a mile over the Wengern Alp till it reaches the Eiger. From this point it burrows boldly into the mountain, as it ascends first into the bowels of the Eiger and then of the Mönch. The first station has been named *Eigerwand* ('side of the Eiger'), where from windows cut in the almost perpendicular side of the mountain one obtains a never-forgettable view of the Grindelwald Valley far below. By 1905, the road had been completed to *Eismeer* ('sea of ice') at a height of 10,345 ft., between the Eiger and the Mönch, where one may walk out on the glacier. The road has now been completed to *Jungfrau-joch* (11,090 ft., the yoke or saddle between the Mönch and the Jungfrau). From this point the road will be continued to a point directly under the top of the Jungfrau (13,428 ft.), whence an elevator will carry one 242 feet higher to the summit. Though the price of ticket (30 *fr.*) for these few miles may seem almost prohibitive, if the vacation tourist is not likely to get into the High Alps at some other point, he should not miss the opportunity of going to the Jungfrau-joch.

Half an hour's easy descent on foot from the Little Scheidegg brings one to *Wengern Alp* (6160 ft.) and the *Hotel Jungfrau*, renowned as furnishing the finest view of the Jungfrau to be obtained from any point. Avalanches are often seen falling from the mountain, but they look rather insignificant in the distance and lose much of their thunder.

WENGEN (4190 ft., 3 miles by railway below Wengern Alp and 1½ miles above Lauterbrunnen) has a matchless situation, with the fairest of valleys below and to the right the magnificent Jungfrau.

It is wise for one to plan to obtain his first view of the Lauterbrunnen Valley from the railway or the highway over the Wengern Alp as it gradually descends from above the town of Wengen. Approaching in this way, the traveller looks down into the loveliest of Swiss valleys; and he should see it for the first time, if possible, in the late afternoon. In the light of the full moon it takes on the glory of fairyland.

LAUTERBRUNNEN is situated on both sides of the Lütschine, in a narrow valley so shut in by rocky walls that in the winter the sun is hardly seen at all, and even in July not before 7 A.M. The name means "nothing but springs," and the cascades that descend from the heights on every side explain it. Chief among these is the *Staubbach* ("dust-brook"), which is shattered into dust-like spray in its one long leap of almost a thousand feet.

The tourist should if possible, after visiting the Staubbach Fall, tramp or drive (4 miles) to the upper end of the Lauterbrunnen Valley for a visit to the grand *Schmadribach Fall.* The views of the Alps on either side are superb.

These last two excursions are often omitted by the hurried traveller; but however hurried he be, if he has once set foot in the Lautenbrunnen Valley, he should take the time either to walk or drive up and across the valley for a distance of nearly two miles to the *Trümmelbach Fall.* He must enter the mountain side to see this fall, or series of falls, part of which is lighted by electricity, and the very personification of irresistible force. He who goes no farther than the Staubbach Fall, sees not the Lauterbrunnen Valley.

A capital excursion from Lauterbrunnen takes the tourist by mountain railway via the *Grütsch Alp* to the Alpine village of **MURREN.** The views *en route* are entrancing; and from Mürren the views are among the most satisfying in the Alps.

From Lauterbrunnen it is 8 miles by rail or highway to Interlaken.

The Grindelwald — Wengern Alp — Lauterbrunnen excursion from Interlaken, may, of course, be made in a reverse order; and will be so made, if one should plan to go on to Meiringen from Grindelwald via the **GREAT SCHEIDEGG PASS.** Starting from Grindelwald the traveller reaches in 3 miles the Upper Grindelwald Glacier. (See p. 296.) Two and one half hours more bring one to the summit of the Great Scheidegg (6434 ft.). All the way up the mountain, as often as you turn about, you have magnificent views of the Grindelwald Valley, while on the right as you ascend, towers the *Wetterhorn* (12,150 ft.), sometimes almost overhanging your path. The views from the summit of the Great Scheidegg are most striking. Here there is an inn, where horses may be got for the *Faulhorn* (4 hours; 12 *fr.*), if you desire to combine the ascent of that peak (8803 feet, or nearly 2400 above the pass) with this excursion. From the Great Scheidegg descent is

made (in 2 hrs.) to the *Baths of Rosenlaui* (4363 ft.), where there is another inn. Here one should make a side excursion (requiring 2 hrs. or more) through the *Glacier Gorge of the Weissenbach* and beyond to the *Rosenlaui Glacier* (5029 feet), remarkable for the transparency of the ice and the rosy hue from which it takes its name. From Rosenlaui Bad the descent is continued to the *Gschwandenmad Alp* (4260 ft.), which point is the culmination of beautiful views in this tramp so full of varied experiences. To the south is the pyramidal snow-clad Wetterhorn. In the near distance is the beautiful Rosenlaui Glacier, flanked by the *Wellhorn* (10,485 ft.) and the *Dossenhorn* (10,300 ft.). To the north the valley of the Reichenbach slopes away toward Meiringen and the lovely Hasli Tal. From the Gschwandenmad Alp you descend to the *Falls of the Reichenbach;* and thence, if you so choose, by electric railway, to Meiringen. See p. 294.

From Grindelwald to Meiringen is 18 miles, and you can walk the distance within 8 hrs.; but with half an hour at the Upper Grindelwald Glacier, 2 hrs. at the Rosenlaui Glacier, and half an hour at the Reichenbach Falls, you need a long day for the tramp. The route is deservedly a favorite one with pedestrians; and it may also be taken on horseback. No guide is needed, as the path is well marked and much frequented.

FROM INTERLAKEN TO BERN AND GENEVA

From Interlaken steamers (to be preferred to the railway) run over the lovely Lake of Thun to *Thun*. (Cf. p. 295.) Taking the train at the steamer's landing, we reach Bern in about an hour (18 miles from Thun, 35 from Interlaken).

BERN, with a population of c. 72,000, is the capital of Switzerland and is most picturesquely located on the Aare, which flows around it much in the same way that the Doubs partly encircles Besançon. Cf. p. 195. Bern is famous for its *bears* — from which it gets its name — sculptured, automatic (on the Clock Tower), and living (in the Den or *Bärengraben*); for its *Bundesrathaus* or large and handsome Federal Building; for its *Cathedral*, built 1421–1573, and restored in 1850, with a richly sculptured portal, some good stained glass of the 15th century, and a famous organ (played almost every summer evening; 1 *fr.*); the *Terrace* in the rear of the Cathedral, whence the snowy peaks of the Bernese Alps are seen in a glorious panorama (finest at sunset in pleasant weather); its many *fountains*, especially the *Kindlifresser*, or baby-eating one; its *Natural History Museum* and *Historical Museum* (rich in antiquities from many countries, etc.); a *Picture Gallery* with some good modern paintings; the *arcades* of the principal streets, etc. The *Schänzli* (½ mile) and the *Enge* (1 mile) in the suburbs are celebrated for the views of the city and the Alps.

From Bern to Lausanne one has choice of two routes: the direct route via Freiburg or the longer by Neuchâtel.

Neuchâtel (27 miles from Bern) is a city of c. 23,000 inhabitants, delightfully situated near the northwestern corner of the *Lake of Neuchâtel*, and presenting in its shaded Quays as attractive a front to visitors as do the cities of Lucerne and Geneva. The *Musée des Beaux-Arts* near the port contains valuable Archæological and other Collections and a *Picture Gallery*. The *Abbey Church*, dating from the 12th and 15th centuries, is interesting. For views one should visit the *Parc du Plan* (reached by cable tramway every ¼ hr.) and the *Chaumont* (3855 ft., by motor omnibus in 25 min.). The picturesque *Gorge du Seyon* (3 miles north of Neuchâtel) may also be reached by electric tram. Pleasant excursions may be taken on the lake.

Thirty miles northeast of Neuchâtel (and 25 southwest of *Olten*, which is midway between Basel and Lucerne) is the village of **Selzach.** Here every third summer is given the Selzach Passion Play. The last performance was in 1923. (For description by Kuno Francke, see "The Nation" for October 10, 1901.)

From Neuchâtel it is 46 miles to Lausanne, the railway skirting the Lake of Neuchâtel for a third of the distance. From Neuchâtel one may take train for Paris via Pontarlier and Dijon.

By the more direct route from Bern to Lausanne one proceeds via **Freiburg** (20 miles). The city is on a rocky height, in part encircled by the Sarine or Saane, over which there are two remarkable suspension bridges, respectively 810 and 747 feet long, and 168 and 305 above the water. The tourist should walk across both these bridges, if only for the view of the deep ravine they span. The *Church of St. Nicholas* (begun in 1283, and the tower, 280 feet high, built in 1452) has some curious sculptures of the Last Judgment, etc., over the portal, and contains the celebrated organ, which is played every evening in summer (1 *fr.*). The *Town Hall* and the *Council Hall*, with a clock-tower, are the only other buildings worth noting. In front of these is a lime-tree, said to have sprung from a twig brought by a native of the town who had hurried home with the news of the victory of Morat, June 22, 1476.

Lausanne (42 miles from Freiburg) has an elevated site overlooking the Lake of Geneva and the surrounding country. The *Cathedral* (1235–1275) is a large and noble edifice, with a tower 162 feet high, from which (as from the *Terrace*, formerly the churchyard) there is an extensive and beautiful prospect. The *Castle*, once the episcopal palace, now the council hall of the canton, was built in the 13th century, but has been repeatedly altered. It is worth visiting for the view it commands. The *Cantonal Museum* contains natural history collections, with lake-dwelling relics, etc. The summer-house in which Gibbon finished his great work in 1787 stood in a garden which now belongs to the

Hotel Gibbon. The *Montbenon* is a delightful promenade in the suburbs, and the *Signal* (a half-hour walk) is a famous point of view.

From Lausanne it is 38 miles by rail to Geneva, though the steamer is to be preferred. From Interlaken to Geneva it is 135 miles. For Geneva, see p. 307.

FROM INTERLAKEN TO MONTREUX

The distance from Interlaken to Montreux by rail is 61 miles. The journey may be varied by taking steamer on Lake Thun to *Spiez*, where one may entrain. The route, whether by steamer and train or entirely by train, is one of the most enjoyable of Swiss Alpine routes, the scenery being comparable to the music of Saint-Saëns — varied, sustained, uplifting. Leaving Spiez the road runs through the charming *Simmenthal* to *Zweisimmen* (3100 ft., 22 miles) where it enters the *Kleine Simmenthal*, and where the passenger changes coaches. The road has been climbing gradually from Spiez (2070 ft.) until at *Saanen-Möser* on the summit of the *Kleine Simmen Pass* (which you would hardly recognize as the summit of a pass — it lies in such a broad and smiling valley), it has reached an altitude of 4173 ft. Then the road descends to *Saanen* (3326 ft., 33 miles) in the lovely valley of the Sarine. At *Les Avants* (3185 ft., 54 miles) one catches sight of the *Lake of Geneva*. Thence the descent is much more rapid, till at last one comes to Montreux (1250 ft.). For Montreux, see p. 307.

FROM INTERLAKEN TO BRIEG: THE LÖTSCHBERG ROUTE

With the opening of the Lötschberg Railway from Spiez on Lake Thun to Brieg in 1913, not only was Western and Northwestern Europe brought into more direct communication with the South, but there was made accessible to the vacation traveller a part of Switzerland romantically beautiful, that has been known by few save Alpine enthusiasts. One should go from *Interlaken* to *Spiez* by steamer over *Lake Thun*, though he has the option of going by railway along the southern shore of the lake. Taking a coach on the Lötschberg Railway at Spiez, he will do well to stop at *Mülenen* for a side trip by mountain-railway to the summit of the **NIESEN.** Until 1910, the ascent was usually made on foot from Wimmis on the other side of the mountain, as it still may be made, over a bridle-path in about 4½ hours. But made as accessible as it is by the electric cable tramway from Mülenen (in 50 minutes), the Niesen is likely to attract visitors in increasing numbers. On the pointed summit of this pyramid-shaped mountain, there is standing room for only about fifty persons. The view of the Alps is finer than from the Rigi.

A half-mile beyond Mülenen is *Reichenbach*, from which point an excursion may be made by diligence to the picturesque *Kiental*, which has many and varied charms. From *Frutigen*, three miles beyond Reichenbach, a third excursion may be made, by diligence, to the much frequented high Alpine health resort of **Adelboden** (8 miles), commandingly situated on a sunny terrace, 4450 feet above the sea. From Frutigen to Kandersteg, eight miles farther, the railway carries one into the choicest Alpine scenery, "with towering mountains around and veritable jewels of lakes in the vicinity."

At **Kandersteg** one has the choice of continuing on the train, as it enters the great Lötschberg Tunnel, 9 miles in length, to emerge at *Goppenstein*, in the romantically beautiful *Lötschen Valley*, and so to Brieg. But our counsel to the traveller would be to stop for the night at Kandersteg. A walk of 3 hours the next morning will bring him to the *Hotel Schwarenbach* (6775 feet), and 40 minutes more to the summit of the **GEMMI PASS** (7553 feet), which commands an amazing view of the Alps. From this point one makes a steep descent by a winding path cut in the rock, like a spiral staircase, to **Leukerbad,** or the *Baths of Leuk* (4630 feet); and this part of the route must be traversed on foot, as the descent on horseback has been prohibited on account of the danger.

The *Baths* are much frequented, especially by French, Swiss, and Italians. The temperature of the water is from 93° to 123° F., and there are great tanks in which companies of bathers sit up to their chins for 6 or 8 hours daily. Strangers are freely admitted to see the comical aquatic exhibition; and they can parboil themselves in the same way at small expense (*2 fr.*).

It is well to make a stop here, and to devote the rest of the day to a walk (2½ hours) to the village of *Albinen* (4252 feet), reached only by rude ladders fastened to the face of the precipitous rock on which it stands. There are many other pleasant excursions in the neighborhood.

From Leukerbad an omnibus will take you in two hours (*4 fr.*) to the station of *Leuk* on the railway. From here it is 17½ miles to *Brieg*, for which see p. 302.

FROM GLETSCH TO BRIEG

For Gletsch, see p. 292. From Gletsch (5776 ft.) to Brieg (2245 ft.) it is 31 miles; the journey may be made by rail in about 3 hrs. The tourist has in sight for practically all the way the Upper Rhone which grows from its small beginnings as it breaks forth from the Rhone Glacier, to a very considerable stream by the time it reaches Brieg. For miles in its upper course it writhes and roars through the deep gorge it has worn; and the tourist from his car window looks down to admire and wonder. For miles, too, the scenery is very striking, never becoming tame.

If the tourist is not hurried, it is wise to ride only to *Fiesch* (3460 ft., 19½ miles from Brieg) and to walk from there to the *Hotel-Pension Jungfrau-Eggishorn* (7195 ft.) on the Eggishorn (3 hrs.). There is a bridle-path all the way, and no guide is needed. From the hotel to the summit of the mountain (9626 feet) is a tramp of 2 hours (bridle-path nearly to the top). The prospect is grand, taking in the whole stretch of the great *Aletsch Glacier*, 15 miles long, the *Fiesch Glacier*, and countless mountain peaks, among which are the Galenstock and the Aarhorns, the Eiger, Jungfrau, and Mönch, the Weisshorn and the Matterhorn. At your feet is the *Märjelen See*, in which miniature icebergs, detached from the glacier, are often seen floating.

From the *Jungfrau Hotel*, the next day, cross the mountains to the inn on the *Belalp*. The path is an easy one, leading over the *Bettmer-Alp* to the *Rieder-Alp* (where there is an inn), thence to the west, along the ridge of the mountain, to the Aletsch Glacier, and, crossing this at a perfectly safe place, to the Belalp (about 5 hours in all). From here down to *Brieg*, the same day or the next, is a walk of about 4 hours. For Brieg, see below.

FROM BRIEG TO ISELLE AND DOMODOSSOLA: THE SIMPLON ROUTE

Brieg (also spelled *Brig* and *Brigue*, 2320 ft.) beautifully situated in the valley of the Upper Rhone, 32½ miles from its source at the foot of the Rhone Glacier, is a town of c. 2200 inhabitants, and one of the most important tourist-distributing centres in Southern Switzerland; for here converge, as we have just seen, the routes from Spiez over the Lötschberg Railway and from Gletsch; and from here diverge the Simplon Route to Iselle and Domodossola and points on Lake Maggiore and Milan; the route via Visp and mountain-railway to Zermatt; and the route that parallels the Upper Rhone to Martigny and Montreux. Brieg itself will not detain the tourist, though in addition to enjoying the surrounding mountains he will note the unusual architecture of the *Stockalper Château* with its curious towers, said to be the largest private residence in Switzerland.

From Brieg leads to the southeast the far-famed Simplon route. If the tourist is hurried, he will take the train which enters (1½ miles above the town) the mighty *Simplon Tunnel* (12¼ miles in length). At Iselle, near the other end, is the Italian customs. The road continues to Domodossola (11 miles farther) where there are better hotels, and then to points on the southern branch of Lake Maggiore and to Milan.

But if the tourist be not hurried, it is better to walk or drive from Brieg over the **SIMPLON PASS,** the most picturesque and popular of all the Swiss-Italian passes. The highway climbs, for the most part, gradually to *Bèrisal* (5005 ft., 9 miles) with par-

ticularly entrancing views, ofttimes, of the *Rhone Valley*, the *Ganter-Tal* and the *Wasenhorn*. From here it is 5½ miles to the summit of the pass (6590 ft.), near which are the *Hotel Bellevue* and the *Simplon Hospice*. Above the broad valley in which lies the pass, towers the Wasenhorn, Monte Leone, the Breithorn, and the Schönhorn. At *Simplon* (in Italian *Sempione*, 4852 ft., 5½ miles beyond the summit) travellers often stop for luncheon. The route over the pass may be regarded as ending at Iselle (2155 ft., see above) or at Domodossola (912 ft., 11 miles farther) at either of which points the journey may be resumed by rail.

FROM BRIEG TO ZERMATT

If one has time to visit Zermatt and its neighborhood, he should not fail to do so; for the excursion is one of the most satisfying in all Switzerland.

One proceeds from Brieg by rail to *Visp* (5 miles, in Ger. *Vispach* or Fr. *Viège*, 2160 ft.) or one comes from Martigny (43 miles) to Visp, where change is made to the mountain-railway running to Zermatt. In the 22½ miles of its length, the line climbs, at times gradually, at times at a very steep gradient, to an altitude of 5315 ft., or 35 ft. higher than a mile above the level of the sea. For some miles the tourist notes that the valley of the Visp does not possess the beauty of the valley of the Rhone, but he soon perceives that what this portion of his route lacks in beauty is more than atoned for by the spell that the impetuosity of the river and the loneliness of the mountains cast over him. Through more than 2 miles of its course the stream roars and lashes at its banks, oft leaping high amid huge rocks of gneiss, and descending in a long series of cataracts. Several towns are passed *en route: St. Niklaus* (12 miles), *Randa* (16 miles), *Täsch* (18½ miles); till by and by the line climbs a last steep gradient, when lo! if the weather conditions be favorable, one is brought suddenly within range of the stately Matterhorn and the glories of the valley of Zermatt.

Now **ZERMATT** itself, this 'village which looks as if it had been caught in a snow trap, being surrounded by high Alps,' consisting of a few monstrous hotels and several smaller ones, together with Swiss chalets that house a population of less than a thousand, is attractive indeed and worthy a long sojourn. There are inviting shops, and there is no end of possible excursions. But if the tourist be hurried, he had better press on, the same day, by the *Gornergrat Railway* to **RIFFELALP** (7307 ft., *Hotel-Pension Riffelalp*) or to *Riffelberg* (8480 ft., *Hotel Riffelberg*) on the *Riffelberg*. Reservations should have been arranged for, by letter or telegram, for these hotels are often crowded, especially in August.

The ascent should be continued, by rail or on foot, to the **GORNER GRAT** (10,290 ft., *Hotel Belvédère*) where one finds

himself in the midst of the most imposing of surroundings — entirely encircled by snow peaks and glaciers. He looks, and behold! before him are six mighty glaciers that flow together into one — a veritable glacial sea. And towering above them all, to the southwest, are the huge *Breithorn* and the pyramidal *Castor* and *Pollux;* on the south the *Lyskamm* and the group of peaks that form *Monte Rosa;* on the east the *Stockhorn* and the *Rimpfischhorn;* on the north the noble *Mischabel* and the *Weisshorn;* and on the west the overpowering and the lonely *Matterhorn.* 'Tis one of the great views of the world.

It is well for the tourist to walk, if possible, from the Gorner Grat back to his hotel, for the path will take him in many places very near the *Gorner Glacier,* which winds like a huge snake round the Riffelberg, being joined in its course by ten other glaciers. From the Hotel Riffelalp and for a mile to the southwest one gets entrancing views of Zermatt in the valley far below; he will find that the pathway which leads down to the town possesses particular charm.

From Zermatt one may return to Visp or Brieg, unless he prefer to go by the *Théodule Pass* or *Matterjoch* to *Aosta.* To the summit of the Matterjoch (10,900 feet) is 5½ hours, thence to *Val Tournanche,* 4 hours; an easy route, frequently taken by ladies, but it should not be taken except with a guide. From Val Tournanche it is 11½ miles by post-road to *Châtillon,* whence by railway it is 15½ miles to *Aosta.* For Aosta, see p. 319.

FROM BRIEG TO MARTIGNY AND MONTREUX

From Brieg it is 49 miles to Martigny; to Montreux, 74, the railway following the Rhone almost all the way, between ranges of lofty mountains.

From *Visp* (5 miles) runs a railway up the valley of the Visp to Zermatt. See above.

At *Leuk* (17½ miles) one leaves the train to tramp or walk to *Leukerbad,* whence one may take the route over the *Gemmi Pass* to *Kandersteg* on the Lötschberg Railway. See p. 301.

Martigny (the Roman *Octodurum*) with a population of c. 2000, is beautifully situated in a corner of the valley of the Upper Rhone, a mile and a half south of the great angle made by the river as it turns to the northwest on its way to Lake Geneva. The mediæval *Tour de la Bâtiaz,* on a height above the town, adds a picturesque touch to the landscape. Just south of the village the remains of a few Roman houses have been recently excavated; and on the extreme edge of the valley, outside of the town, is to be seen the site of an ancient Roman amphitheatre, now turned into an apple orchard and awaiting the spade of the archæologist. Martigny is of importance as a tourist-centre, for from here start two Alpine routes to Aosta and three to Chamonix. See pp. 305, 306.

From *St. Maurice* (9 miles beyond Martigny) starts a railway to *Bouveret*, whence one's journey may be continued either by rail along the south shore of the Lake of Geneva or by steamer to Geneva.

At *Villeneuve*, at the southeast corner of the Lake of Geneva, the railway has drawn three miles east of the point where the slaty-grayish Rhone debouches into the lake just a little north of the village of Bouveret. For the next 3 miles the line skirts the east shore of the lake, passing the *Castle of Chillon* and *Territet*, and so reaches *Montreux*. For Montreux, see p. 307.

FROM MARTIGNY TO AOSTA: THE GREAT ST. BERNARD

The route from Martigny to Aosta, of c. 46 miles, over the Great St. Bernard Pass, while not as beautiful as the routes over the Splügen or the Simplon, is nevertheless of decided charm. The finest scenery is at the two ends. From Martigny the first stage of the journey may be made by rail to *Orsières* (2910 ft., 12½ miles) picturesquely located at the mouth of the Ferrex Valley. From here a char-à-banc will take one up the *Val d'Entremont*, past the fine *Mont Vélan*, through the little village of *Bourg-St.-Pierre* (5358 ft., 20½ miles from Martigny) to the summit of the **GREAT ST. BERNARD PASS** (8110 ft., 8 miles farther) where is situated the far-famed *Hospice of the Great St. Bernard*. One's trip should be so planned that he will spend the night at the Hospice; 'tis an unforgettable experience. The tourist will be welcomed by one of the dozen Augustinian monks, who with half a dozen assistants make it their duty to receive and entertain guests gratuitously, and during the winter season, which here lasts nearly three quarters of the year, to give assistance to any travellers who may be in danger. The monastery dates from 962 and takes its name from its founder, St. Bernard de Menthon; but the present major building dates from only about 1550, while the church was built in 1680. One will not leave the place without first making a gift to the brotherhood in lieu of payment for his entertainment, nor without feeling a very deep respect for the monks who so unselfishly devote their lives to the service of their fellow men. For a comprehensively brief and sympathetic account of the Hospice and Brotherhood, see Baedeker's "Switzerland." From the Hospice the journey may be continued by char-à-banc for 17 miles to *Aosta* (1913 ft.). For Aosta, see p. 319.

A second route from Martigny, to be made in large part on foot, leads through *Sembrancher*, up the *Val de Bagnes* over the *Col de Fenêtre* (9140 ft., on the boundary between Switzerland and Italy), down the *Val d'Ollomont* to *Valpelline* (3130 ft.), whence there is a highway to Aosta. The tourist should plan to spend the night at *Mauvoisin* (5570 ft.) halfway from Martigny.

FROM MARTIGNY TO CHAMONIX

The vacation tourist has choice of three routes between Martigny and Chamonix:

(1) By mountain-railway from Martigny to Valorcine (4140 ft., 13½ miles) and thence by a branch of the P.L.M. railway to Chamonix (23 miles). It is one of the most enchanting railway routes in Europe. For miles after leaving Martigny the line climbs high above the valley of the Rhone; then turning to the southwest runs far above the *Gorges du Trient*, passing *Salvan* (3075 ft., 5 miles), a fine excursion centre; *Le Trètien* (or *Triquent*, 3485 ft.) whence one may explore the *Gorges du Trièg* with their fine falls; and *Finhaut* (4060 ft., 9½ miles) in a delightful situation; then up the valley of the *Eau Noire*, past *Le Châtelard* (3670 ft., 12 miles), the Swiss frontier station; and *Valorcine* (French customs); and thence through *Argentière* (4110 ft., 17½ miles) in the valley of Chamonix, and so to Chamonix. Especially fine are the views of the *Mer de Glace* and the surrounding peaks culminating in the mighty snow fields of *Mont Blanc*.

(2) By post-road over the *Col de Forclaz* (4987 ft.) and thence over the *Tête-Noire* (4003 ft.) whence descent is made to *Le Châtelard*. From here the journey may be continued by rail, as in (1).

(3) By post-road as in (2) to the *Col de Forclaz;* thence by bridle-path to the *Col de Balme* (7231 ft.) and down to *Le Tour* (4695 ft.); and thence by carriage road to Argentière, whence the journey may be concluded by rail to Chamonix, as in (1). The Col de Balme route is remarkable for the one magnificent view from the summit of the pass, which includes the entire chain of Mont Blanc, surrounded by the Aiguilles de Tour, d'Argentière, etc., with its mighty glaciers extending down into the green valley; but there is no hope of seeing this grand panorama except in clear weather.

ROUND ABOUT LAKE GENEVA

LAKE GENEVA, the largest of the Swiss lakes, crescent in shape, is some 50 miles long by eight broad at its widest expanse. Its western half is charming; but its eastern end, flanked by the noblest of mountains, approaches to the sublime.

The tourist coming from Martigny has choice of several routes to Geneva. (1) He may proceed via St. Maurice to *Bouveret* on the southeast corner of the lake, whence he may reach Geneva by railway via *Evian-les-Bains*, and *Thonon-les-Bains*, two popular watering-places on the southern shore. Or (2) he may take the steamer that skirts the south shore. Or (3) he may proceed to Villeneuve on the eastern shore and take steamer that skirts the

eastern and northern shores of the lake — views finer than on Route (2). Or (4) he may continue his journey by the railway that follows very closely these shores for 55 miles. Many are the towns that invite a sojourn: **Villeneuve,** which, in spite of its name, is a very ancient town; *Territet*, a station for the romantically beautiful *Castle of Chillon* of historic and Byronic renown, and starting point for the cable-tramway to *Glion*, whence leads a rack-and-pinion railway to the *Rochers de Naye* (6710 ft.) and its magnificent views; **MONTREUX,** with a population of 16,000 and a veritable city of hotels, with situation as superb as is to be found in all Switzerland, terminus of the line that leads to Spiez (cf. p. 300), and rare starting point for a motor excursion on the lake that will take one to the Castle of Chillon, to the mouth of the Upper Rhone, to Bouveret, or where you will; **Clarens,** immortalized by Rousseau and lovely for situation; **VEVEY,** one of the most attractive places in Switzerland, whence many are the excursions that may be taken; and *Ouchy*, port for Lausanne, for which see p. 299.

GENEVA is, from the historic and the religious standpoint, the most interesting city in Switzerland. Long known as "the city of Calvin," it has, since the treaty of Versailles, become the capital of the League of Nations. With a population of c. 115,000, Geneva lies on either bank of the southwestern end of the Lake of Geneva and for a considerable distance along the Rhone from the point where that river issues from the lake, its one-time slaty-colored waters washed clear and transparent (cf. p. 305). To the tourist who sees it for the first time from the deck of a steamer, Geneva presents one of the most attractive frontages, its quays adorned with shade and flanked by long rows of stately palaces and hotels. The Rhone is spanned by eight bridges, some of which are very interesting. Between the first and second bridges and connected with the latter, is the little *Rousseau's Island*, with statue of Rousseau by Pradier (Rousseau's birthplace may be found at Grande Rue, 40). The island with its approach makes a pleasant promenade. The *Quays* and the *Jardin Anglais* afford delightful walks, with varied views of the lake and the Alps, and, at times, very beautiful views of Mont Blanc.

To the left of the *Quai du Mont Blanc* is the ornate *Brunswick Monument*, a quasi-reproduction of the monument of Can Signorio in Verona; and half a mile beyond, with beautiful frontage on the lake, is the *Palais des Nations* which has been made the capitol of the League of Nations. The tourist will wish to time his visit so as to take tea in the adjoining pavilion.

Near the southern end of the *Pont du Mont Blanc* is the effective *National Monument*, whence begins the *Promenade du Lac* or the *Jardin Anglais*. Beyond, on the right, is the interesting *Salle de la Réformation*, which may be visited on application to the caretaker (fee). Here are held the public meetings of the League of

Nations. On a height to the southwest is the imposing *Museum of Arts and History* with most interesting collections of antiquities, period furniture, lovely old laces and jewelry, pottery, armor, etc. On the highest part of the hill stands the Romanesque *Cathedral*, an interesting building, dating from the 10th–11th centuries, its exterior marred by the addition of an 18th-century Corinthian portico, but its interior dignified and impressive. Of particular interest are its two pulpits, its carved choir stalls, the tomb of Duc Henri de Rohan, and its *Chapelle des Macchabees*. Organ recitals are to be enjoyed on Monday, Wednesday, and Saturday evenings in August and September. Back of the Cathedral is the Public Library (founded by Bonnivard in 1551, and rich in autographs of Calvin, Beza, Luther, Melanchthon, etc.). Near by is the *Auditorium of Calvin*, the church in which Calvin preached for many years, with a few memorials of that reformer; and but a few rods away, the site of Calvin's house.

Beyond, and at the foot of the hill, facing the *Jardin Botanique* is the great *Monument of the Reformation*, the most impressive monument, perhaps, in Switzerland. On a dais in the centre stand in heroic size gowned figures in stone of the reformers Farel, Calvin, Beza, and Knox. On either side, at intervals, are other statues in heroic size, with half a dozen most effective bas-reliefs of historic scenes of the Reformation, and with long inscriptions in Latin, in Greek, in French, in German, and in English. In huge letters behind is the motto "*Post Tenebras Lux*," which is also the motto of Geneva. The whole effect is most compelling. Beyond the Jardin Botanique is the *University of Geneva* in three large buildings connected by galleries. The *Library* on the left contains over 150,000 volumes and 1500 MSS. The *Natural History Museum* is justly famed. A few rods to the west are the *Conservatory of Music*, the *Theatre*, and the *Musée Rath* containing a large *Picture Gallery*. Two blocks to the right is the *Musée Fol*, with important collections of Greek, Roman, and Etruscan antiquities.

On the left bank of the Rhone, below the lowest bridge are the city-owned *Water Works* with 18 huge turbines, of interest even to the uninitiate.

A viewpoint that should not be missed is the confluence of the Arve with the Rhone, a little below the city, where for some distance flow side by side the gray waters of the Arve and the blue waters of the Rhone, the whole effect heightened by the magnificent *Pont Butin* which here crosses the Rhone on two tiers of arches. (Cf. pp. 305, 307).

One of the finest walks in the environs is on the right bank of the lake, passing *Petit Saconnex* and *Grand Saconnex*, along the brow of the hill, with views of the lake and Mont Blanc, and down to *Versoix*, whence one can return either by steamer or by rail. *Ferney*, noted as the residence of Voltaire, is beyond the Sacon-

SWITZERLAND
British Statute Miles
Lake of Constance
Lake of Geneva
Lake of Como
Lago di Garda
Lake of Lucerne
Lake of Neuchatel
Lake of Zurich
Lake of Thun
Lake of Brienz
Lake of Zug
Lake of Lugano
Lake of Maggiore
Lake of Walen
Lake of Sempach
Lake of Biel
Lake of Murten
Lake of Wallenstadt
Lake of Zell
Lake of Aegeri
Lake of Hallstadt
Lake of Wolfgang
Lake of Mondsee
Lake of Attersee
Lake of Traunsee
Lake of Gmunden
Lake of Ossiach
Lake of Millstadt
Lake of Weissensee
Lake of Klopein
Lake of Faak
Lake of Wurmsee
Lake of Kochelsee
Lake of Walchensee
Lake of Tegernsee
Lake of Schliersee
Lake of Chiemsee
Lake of Konigsee
Lake of Hintersee
Lake of Obersee
Lake of Fusch
Lake of Zell
Lake of Zirknitz
Lake of Cerknitz
Lake of Prebel
Lake of Veldes
Lake of Bohinj
Lake of Bled
Lake of Wurmsee
Lake of Kochelsee
Lake of Walchensee
Lake of Tegernsee
Lake of Schliersee
Lake of Chiemsee
Lake of Konigsee
Lake of Hintersee
Lake of Obersee
Lake of Fusch
Lake of Zell
Lake of Zirknitz
Lake of Cerknitz
Lake of Prebel
Lake of Veldes
Lake of Bohinj
Lake of Bled
Basle
Schaffhausen
Zurich
Berne
Lucerne
Fribourg
Lausanne
Geneva
Sion
Aarau
Solothurn
Frauenfeld
Appenzell
St. Gallen
Schwyz
Glarus
Altorf
Stans
Sarnen
Zug
Chur
Bellinzona
Lugano
Como
Milan
Novara
Magenta
Varese
Brescia
Bergamo
Verona
Venice
Mantua
Innsbruck
Salzburg
Bolzano
Trento
Belluno
Vicenza
Treviso
Udine
Conegliano
Asiago
Rovereto
Riva
Meran
Sterzing
Brixen
Bruneck
Lienz
Zell
Kufstein
Kitzbuhel
Saalfelden
Tarvisio
Gemona
Spilimbergo
Pordenone
Sacile
Belluno
Feltre
Agordo
Longarone
Cortina
Ampezzo
Toblach
Innichen
Sillian
Lienz
Matrey
Steinach
Brenner
Sterzing
Meran
Bozen
Trient
Riva
Arco
Rovereto
Asiago
Thiene
Bassano
Castelfranco
Treviso
Conegliano
Udine
Gemona
Tarvisio
Villach
Klagenfurt
Spittal
Lienz
Zell
Kufstein
Kitzbuhel
Saalfelden
Salzburg
Hallein
Golling
Werfen
Bischofshofen
Zell am See
Mittersill
Matrey
Steinach
Brenner
Innsbruck
Hall
Zirl
Telfs
Imst
Landeck
Nauders
Reschen Scheideck P.

nexes (4½ miles from Geneva) and easily reached by tramway. Another fine walk takes one on the left bank from the *Jardin Anglais* along the quay and on to *Vésenaz* (3 miles), the return being by way of *Cologny* (3½ miles). Numerous tramway lines lead to other interesting points.

Among the excursions to be made from Geneva are these: to the handsome *Musée Ariana* in a large park on a height overlooking the city and lake; to *Mornex* and *Monnetier*, favorite summer resorts 7 or 8 miles southeast of the city. From Monnetier ascent may be made on foot of the *Petit Salève* (2950 ft.) in half an hour, and of the *Grand Salève* (4290 ft.) in an hour and a half. The latter summit may also be reached by railway in about an hour. The views of Geneva and the lake are magnificent.

The motor car has made possible much longer excursions from Geneva: such as to the summit of the *Faucille Pass* (4353 ft.) on the Route du Jura; to *St. Cergue* (3422 ft.) whence ascent may be made of the *Dôle* (5505 ft.) the highest of the Swiss Jura; and even as far as to Chamonix. (See below.)

From Geneva radiate lines leading to all parts of France and Switzerland. It is the southern terminus of the *Route du Jura* leading to Besançon and Belfort, and is one of the northern termini of the *Route des Alpes* which leads to Chamonix, Annecy, Chambéry, Grenoble, Briançon, Barcelonnette, and Nice.

The routes to Chamonix are many: the shortest and quickest by rail via *Le Fayet;* others by a variety of ways to Martigny (cf. p. 306), and thence by a further choice of routes (cf. p. 306); and — perhaps best of all — by steamer over Lake Geneva to *Thonon-les-Bains* or to *Evian-les-Bains*, and thence by char-à-banc over the Route des Alpes via the *Gorges du Diable, Sallanches* and *Combloux.* (Cf. p. 194).

ITALY

TRAVEL IN ITALY

Italy is the most interesting country in Europe. Upon each person who visits this land of art and history, of azure skies and golden light, she casts her spell, and few are the individuals who can resist her charms. And yet even the most ardent lover of Italy must admit that travel in the peninsula has its drawbacks.

Far less than France and England has Italy felt the effects of the revolution in methods of travel wrought by the gradual introduction of the motor vehicle. Not that there are not to-day many such vehicles in use in the peninsula; there are, in the aggregate, many regular motor services; but in a land unexcelled in scenic attractions, there is nothing in sustained motor travel comparable with the service offered by the companies operating the Route des Alpes or the Route des Pyrénées.

Slowly, however, Italy is recovering since the World War; and though the train service is not yet what it once was, and though in certain parts of the land travel is still very primitive, no other land on earth offers more beautiful attractions to the tourist. For the avoidance of crowds, one may choose to travel first class; but on most lines second class will be found quite good enough for all but the more fastidious. For short distances, many will be content with third class, though it should be noted that second-class compartments are frequently crowded, and third class usually so.

Ordinary fares are L.2.90 per 5 kilometers 1st class; L.2.00, 2nd cl., and L.1.30, 3rd cl.; or, roughly, about 5 cents per mile, 1st cl.; 3 cents, 2nd cl.; 2 cents, 3rd cl. Tram fares are much less. The validity of the railway ticket increases in proportion to the distance traversed, one day being granted for each 100 kilometers (62 miles), not counting the day of issue. Journeys of 300 kil. may be broken once; of 600 kil., twice; of 900 kil., three times; of 1000 kil., four times; of longer distances, five times. One may, for convenience, purchase of certain tourist agencies his tickets days, or even weeks, in advance, and need not date the ticket until the journey is about to begin.

Hand luggage weighing less than 20 kilograms (44 lbs.) may be taken into the coach; all other luggage must be paid for according to weight.

The currency is much like that of France, the lira being, theoretically, equivalent to the franc, and divided into 100 centesimi. Bank notes are in use for 5, 10, 25, 100, 500 and 1000 lire. Gold and silver coins have almost disappeared from circulation. Bronze

coins of 5 and 10 centesimi are in use, and, among the peasantry, coins of the value of 1 and 2 centesimi. Nickel coins of 20 and 50 centesimi, and, since the War, of 1 and 2 lire are in use, as are also state notes of 1 and 2 lire. For several years past the value of the lira has so depreciated that, taking the rate of exchange into consideration, though prices have "soared," one has found travelling expenses not more than double those which obtained before 1914.

Passports are still necessary, and they must bear the visa of an Italian Consul, before one enters the country. But it should be noted that no longer is the police visa required in order to leave Italy, nor is there longer need of registering with the police at each place visited.

Spring and autumn are the most favorable seasons for an Italian tour, the summer being usually hot and the winter often disagreeably wet and cold. A winter residence may be made very pleasant and comfortable in the cities; but the tourist on the wing, should, if possible, choose another time of year. Though the summers are hot, the climate of the region about Naples is often delightful in June and July; and the few cities of Italy on the Grand Tour, though they be hot, are not too hot to claim from the tourist at least fourteen days to round out a well-proportioned general European tour.

By the treaties of St. Germain-en-Laye and of Trianon, the southern half of the Tyrol, together with the Austro-Hungarian provinces of Goritz and Istria, including an area of about 7000 square miles, passed into the possession of Italy.

APPROACHES TO ITALY

The avenues of approach to Italy are many: for instance, Hannibal had choice of 30 passes or more between the Mediterranean and Mont Blanc, over which he might have led his army through the Alps. We shall, of course, enumerate only the more important entrances to this loveliest of lands:

I. By Transatlantic Liner: Before the World War there were many lines plying between American ports and those of Italy. Because of the slump in world commerce the number of such lines is much decreased. At present, one may enter Italy —

(1) Via Naples: By the Cunard Line from New York; by the White Star Line from Boston, the vessels of which continue their voyage to Genoa; by the Fabre Line (French) from New York, calling at Palermo *en route*, and continuing to Marseille; and by the three Italian Lines from New York, the Lloyd Sabaudo, the Navigazione Generale Italiana, and the Transatlantica Italiana, the vessels of which, after stopping for a day at Naples, sail on to Genoa. Because of the greatly increased prices, passenger traffic to Mediterranean ports has greatly decreased since the

War. It is to be hoped that with the stabilization of world conditions, fares may soon be so lessened that the Mediterranean routes may again claim their fair share of transatlantic passengers, for, other things being equal, Naples is the most desirable port from which to begin one's Italian or general European tour. It is to be hoped, too, that Mediterranean services from Philadelphia, Baltimore, and Montreal, may all soon be resumed.

(2) Via Genoa: By the White Star Line from Boston, and the three Italian Lines mentioned above, the Lloyd Sabaudo, the Navigazione Generale Italiana, and the Transatlantica Italiana, vessels of which all call at Naples.

II. From France:

(3) Via Ventimiglia by rail over the Italian Riviera to Genoa, for which see p. 314.

(4) Via the Mont Cenis Route, named after the famous tunnel of that name, the length of which is over 8 miles, between Modane, the last town in France and Bardonnecchia. This line is the shortest route between Paris and Rome that avoids Switzerland, passing through Sens, Dijon, Modane, Turin, Genoa, Pisa, and Leghorn. The distance from Paris to Turin is 741 miles; from Turin to Rome, 408 miles.

(5) From Chamonix, via any one of three routes to Martigny in Switzerland, and thence by diligence over the Great St. Bernard Pass to Aosta. From Aosta one proceeds to Turin (80 miles) or by change of cars at Chivasso to Milan (93 miles, cf. p. 319).

III. From Switzerland:

(6) From Martigny, by the route just outlined. For description, see p. 305.

(7) Via the Simplon Route from Brieg. Cf. p. 302. If one is hurried he continues this journey by rail; but if he be wise, he will spend the night at Brieg and drive by carriage over the magnificent road built by Napoleon in 1800–1806. He will stop at the Simplon Pass or at Simplon Village (20 miles) for lunch, continuing his drive to Iselle or Domodossola, whence he will take train to Baveno or Stresa on the Lago Maggiore; from there after a night's rest, he will proceed (A) to Milan direct by rail, or (B) by boat over Lake Maggiore to Luino, by tram to Ponte Tresa, by boat over Lake Lugano to Lugano and thence by rail to Milan; or (C) proceeding by boat from Lugano to Porlezza at the east end of the Lago Lugano, he will take tram to Menaggio on the Lago di Como; thence by boat over different branches of Lake Como either to Como or Lecco, and so by rail to Milan.

(8) By the St. Gotthard Route from Lucerne to Milan. The journey by rail may be varied (A) by leaving the railway at Göschenen, proceeding by mountain-railway, or on foot to Andermatt, and taking char-à-banc to Airolo, and thence by rail; (B) by changing cars at Bellinzona for Locarno, and continuing thence

by steamer on Lago Maggiore to Baveno, Stresa, Arona or Sesto Calende, and thence by rail to Milan; or (C) by leaving the train at Lugano and taking boat to the east or west, and so reaching Milan via Lake Maggiore or via Lake Como.

(9) By char-à-banc over the Maloja Pass from the Upper Engadine Valley (Pontresina, Samaden or St. Moritz) to Chiavenna; thence by rail to Colico at the north end of Lake Como; thence by boat over Lake Como to Como or Lecco; and thence by rail to Milan.

(10) By carriage or mountain-railway over the Bernina Pass from Pontresina in the Upper Engadine to Tirano; thence by rail to Colico and so to Milan as in Route (9), above.

IV. From Austria:

(11) From Innsbruck to Landeck (51miles), thence by rail to Spondinig (49½ miles); and thence by diligence over the Stelvio Pass (9055 feet) to Bormio and Tirano (84 miles) whence one may proceed as in the preceding Route.

(12) By the Brenner Pass from Innsbruck to Botzen (83 miles) or Verona (172 miles). Instead of proceeding to the south from Botzen, one may go to Meran and Spondinig and thence over the Stelvio Pass as in the Route just above; or one may proceed from Botzen to Franzensfeste, changing cars there for Toblach, and from there go by carriage or mountain-railway through the Dolomites via Cortina to Belluno, and thence by rail to Venice.

(13) From Vienna by the Semmering Pass to Trieste (369 miles) or to Venice (100 miles farther), see pp. 256–258.

V. From the Eastern Mediterranean:

(14) Via Brindisi, by steamer from the Piræus and Patras, stopping at Corfu; and by steamer from Alexandria.

(15) Via Naples, by steamer from Alexandria.

HOW TO SEE THE WAR ZONE

During the World War the attention of the English-speaking peoples was centred upon the Western Front; and since the Armistice national sympathies, the more widely spread devastation there, and, possibly, the greater ease of access, have led the American and the Englishman, the Canadian and his cousin from beyond the Pacific to visit the battlefields of France and of Belgium, rather than those of Northern Italy. Moreover, there has been any amount of descriptive material available as to the scenes of the conflict in Belgium and France. Not so, as to Italy; for the literature on the Italo-Austrian War Zone in English is but meagre. Yet as knowledge of that Zone becomes greater; and as the English-speaking tourist learns that he may combine with his viewing of the scenes of War, visits to sections of Northern Italy that are strikingly beautiful, he will turn his attention more and more to such excursions.

The best centres from which to make excursions to the War Zone are *Trieste*, *Venice*, *Belluno*, *Cortina*, and *Trent*. At any one of these points one may engage a motor car or arrange for transportation on a regularly scheduled tour at prices that are not exorbitant. From Venice the cost per person for day excursions is from 130 to 225 lire; for two-day excursions from 390 to 415 lire; from Cortina half-day excursions cost from 50 to 60 lire.

For other places in the War Zone, that are mentioned or described in these pages, see under *Adamello Group*, p. 327; *Ancona*, p. 421; *Asiago Plateau*, p. 330; *Bassano*, p. 336; *Castelfranco*, p. 337; *Dolomites*, p. 332; *Loppio*, p. 327; *Monte Grappa*, p. 337; *Montello*, p. 338; *Nervasa*, p. 338; *Padua*, p. 338; *Riva*, p. 326; *Roverato*, p. 330; *Stelvio Pass*, p. 328; *Toblach*, p. 332; *Venice*, *SS. Giovanni e Paolo*, p. 343; and *Chiesa degli Scalzi*, p. 344; *Piazza San Marco*, p. 340; and *Vicenza*, p. 336; and also the Chapters "*Excursions from Venice*," p. 345, and "*From Venice to Trieste*," p. 346.

The prospective tourist may obtain (for 3 lire) from the Italian State Tourist Department, Via Vicenza 7, Rome, its illustrated 48-page "Guide for Visiting the Italian Battlefields."

FROM VENTIMIGLIA TO GENOA AND SPEZIA: THE ITALIAN RIVIERA

"A radiant world of blue and green and gold and silver; of azure sea and sky; of olive gardens and hills wooded with ilex, cypress and myrtle; of oranges and lemons glowing amid their glossy foliage; of fields of violets and hedges of roses and trees of pomegranate and magnolia pouring out their perfumes upon the sea breezes; of bright sands and shady groves; of gay houses painted white or blue or pink or lemon or rose-red; of all the loveliest scents and colors and shapes and sounds mingled beneath a magical canopy of deep blue sky, between the mountains and the sea; such," says an anonymous writer, "is the *Ligurian* or **ITALIAN RIVIERA**; one of the loveliest regions of a lovely land."

Genoa may be regarded as dividing the Italian Riviera into two unequal parts: the *Western* or *Riviera di Ponente*, which has, for the most part, 'a low coast line and gentle sands, with its towns set in deep hollows from which rise olive-clad hills'; and the *Eastern*, or *Riviera di Levante*, which is 'wholly enclosed in bulwarks of craggy cliffs against which the sea waves ever beat and foam, and through which the road has been hewn with patient toil; its towns and villages climb high, by narrow steep streets, with abrupt gradients, and small lodges and terraces dominate visions of ever greater and more varied beauty.'

It is perhaps enough to say of its climate that in the summer it is fully as delightful as that of the more exploited French coast, and in the winter almost as desirable.

Both highway and railroad traverse the whole Riviera, from Ventimiglia to Genoa and from Genoa to Spezia; if possible one's

travelling should be by carriage or motor car or on foot.

The vacation tourist who has been spending a few days on the French Riviera, will probably feel hurried enough to make straight for Genoa, contenting himself with what views he can get of the Italian Riviera from his coach window. He has left Nice, let us say, at 10.30 A.M. An hour will see him in **Ventimiglia,** the first town on the Italian border. Here he will need to pass through both the French and Italian customs, after which he will seek, if possible, a seat on the right side of the coach to Genoa.

From Nice to Genoa by rail is 116 miles; but the best trains are slow, and the traveller will have several hours for his enjoyment of the many beautiful views of the ever-changing coast.

If one has "done" the French Riviera before, and so is disposed to put the emphasis on the Italian coast, he cannot choose better centres than **SAN REMO** and **RAPALLO,** one 84 miles to the west, the other 18½ miles to the east of Genoa. Both towns are superb in location and offer many attractions to ever-increasing numbers of tourists. Other points at which longer or shorter sojourns may be made are **Bordighera** (but 3½ miles from Ventimiglia), with its famous flowers and date palms and varied views; **Ospedaletti,** a fishing village, with its suburb of winter resort laid out in 1882 at great expense; **Porto Maurizio,** picturesquely located on its promontory; **Alassio** with its particularly fine sandy beach; **Albenga,** the Roman *Albingaunum* 'the quaintest old town on the Riviera,' with well-preserved old *Walls* and numerous towers and *Roman Bridge;* **Noli,** vying with San Remo as to its sheltered position; **Savona,** famous as one of the most important seaports and industrial towns of Italy; and **Pegli,** with its numerous walks of great charm — all these on the western Riviera, as one goes toward Genoa. For Genoa, see p. 316.

From Genoa the tourist may proceed by rail to Milan (see p. 320), or he may continue his journey over the finer part of the Italian Riviera to Spezia and thence to Pisa and Florence or Rome. If he elect to continue to the south, so rugged is the coast much of the distance between Genoa and Spezia, and so many the tunnels through which the railway passes, that one gets but little of the real Riviera from his coach window, though the blacknesses of the tunnels are interspersed by many brief glimpses of bold and ravishingly beautiful coast, where the surf is far finer, usually, than on the Riviera di Ponente. Better is it to drive by carriage from Genoa to Rapallo, not hurrying through **Nervi** with its many groves of olives, oranges, and lemons and its dust-free and sunny *Coast Promenade;* nor **Recco,** where one is sure to be tempted to turn aside to climb *Monte di Portofino* (2000 ft.); nor **Santa Margherita Ligure,** beautifully sheltered, with its magnificent avenue of plane trees leading up the *Val di San Siro* to the *Church of San Siro,* where one will wish to pause for a side trip of six miles to *Portofino* and return, over one of the most superb drives in Italy.

From Rapallo (see above) to **Chiavari** (7½ miles) the road vies

in beauty with that just mentioned. From Chiavari on, through *Lavagna* to **Sestri Levante** (4 miles) the road is tamer though still lovely. At Sestri Levante one will again be tempted to pause for excursions. Again the highway increases in interest from Sestri to **Spezia** (35½ miles), climbing farther inland, and, after traversing a bleak mountain district, reaching at Baracca a height of 1930 ft. After many windings the road descends to *Borghetto di Vara* (360 ft.), until, after further windings, it climbs the *Pass of La Foce* (790 ft.), whence one enjoys a magnificent prospect of Spezia, of the Bay of Spezia, and the encircling mountains. From Spezia the journey may be continued by rail.

FROM GENOA TO MILAN

GENOA (in Italian *Genova*, in French *Gênes*) merits its name of "the Proud" ("Genova la Superba") as seen from the Mediterranean, with its marble palaces on the seaward slope and the sheltering hills in the background; but most of the streets are narrow and crooked, so that the interior of the city is apt to disappoint the traveller who has approached it by water, while the traveller who approaches it by land is not likely to appreciate to the full the beauty of its site. But he who looks for it is sure to find picturesqueness enough, and everywhere the signs that Genoa with its fine traditions has become a great commercial centre. Its population is c. 156,000. The newer streets are of tolerable width — the Via Garibaldi, the Via Cairoli, and the Strada Balbi, especially — and are unsurpassed in their way, being lined with magnificent palaces, memorials of the ancient splendor and opulence of the city. The *Palazzo Durazzo*, the *Palazzo Brignole*, the *Palazzo Balbi-Senarega*, and the *Palazzo Rosso* contain picture galleries (to be seen for a fee); the *Palazzo del Municipio*, originally the palace of the Doria Torsi family, contains some historical relics connected with Columbus, etc.; the *Palazzo Ducale*, the old residence of the Doges, is now used for public offices; and there are others too many for mention. The gardens of the *Palazzo Doria* command a fine view of the harbor; but the best views in Genoa are to be got by ascending the dome of the church of *S. Maria di Carignano*, on a hill at the southeastern end of the city, or by taking the funicular railway from the Piazza Portello. The *Cathedral* (*S. Lorenzo*) was built about the year 1100, but has been often remodelled and restored. The façade is of black and white marble in alternate stripes, and the interior, though in a medley of styles, is pleasing. Especially so is its single rose window of the 17th century. Of great beauty, too, is the *Chapel of John the Baptist*, in which is the reliquary said to contain the prophet's remains. Other noteworthy churches are *S. Ambrogio*, sumptuous with mosaics, frescoes, and gilding; *S. Matteo*, built by the Dorias in the 13th century; *L'Annunziata*, the most richly decorated in Genoa, and containing a

few good pictures; and *S. Siro*, with frescoes by Carlone and gilt angels at the high altar. The *Via di Circonvallazione*, a fine road over the hills at the back of the city, affords a delightful drive or walk, with excellent views. The park of *Acqua Sola* is a favorite promenade; and the *Villetta di Negro* is another, with an extended prospect. The *Campo Santo*, the great Cemetery of Genoa, the most ambitious of its kind in the world, a mile and a half from the city, is elegantly laid out and has many fine monuments and tombs. Of especial moment is the *tomb of Mazzini*. The visitor will not wish to leave the city without a glimpse of the small Ancestral *House of Columbus* near the centre of the city, and of the magnificent *Monument to Columbus* in the small piazza opposite the *Central Railway Station*. Distances in Genoa are not inconsiderable, and the hills are ofttimes fatiguing. The tourist who is hurried had best engage a carriage, for fares are not dear.

A favorite excursion in the vicinity is to the *Villa Pallavicini*, about 7 miles distant by rail. The grounds are very extensive and beautifully laid out, with fountains, cascades, a stalactite grotto, etc.

In proceeding from Genoa to Milan the tourist may go (1) by *Asti*, the birthplace of Alfieri, and *Turin* (93½ miles), for which see next Chapter, or (2) by Pavia (94 miles).

PAVIA, with 30,000 inhabitants, is 71½ miles from Genoa. But few are the towers still standing of the many that won for it in the Middle Ages the proud title of the "Citta delle Cento Torri"; and but few remain of its one-time more than 150 churches. Adjoining its early-Renaissance *Cathedral*, rises the mighty *Torre Maggiore* to a height of 256 ft. The *Church of San Michele Maggiore* in the Lombard-Romanesque style, dating from the 11th century, is an important landmark in the history of architecture. The *University* is the oldest in Europe. *San Pietro in Ciel d'Oro*, also in the Lombard-Romanesque style, contains the beautiful *monument of St. Augustine*, with recumbent figure of St. Augustine on the sarcophagus and 50 reliefs and nearly a hundred statuettes.

In the open country five miles from Pavia (c. 17 miles from Milan) is situated the suppressed Carthusian Monastery known as the *Certosa di Pavia* which J. A. Symonds has well characterized as "a wilderness of beautiful workmanship." Founded in 1396 by the art-loving tyrant of Milan, Gian Galeazzo Visconti, and embellished by Ludovico Sforza, Il Moro, it is a monument to the houses of Visconti and Sforza and to the artist workmen of the 14th and 15th centuries. The church is a combination of styles, having Romanesque features, Gothic vaulting and an early-Renaissance façade. It is built of red brick with terra-cotta decorations, while the façade is of white marble covered with statues and inlay work in lavish profusion. The decorations of the interior are of great interest; especially to be noted are the many bits of mosaic in colored marbles, the tomb of Gian Gale-

azzo, and the recumbent statues of Il Moro and his wife Beatrice d'Este, removed hither from the tomb of the latter in S. Maria delle Grazie in Milan. The cloisters, small and large, the latter surrounded by the tiny houses for the monks who each led a solitary life, the gardens and the grounds all add to the interest and the charm of the place. The Certosa is now a much-cherished National Monument. (Doors open 8.30–5.30; adm. 2 lire).

FROM TURIN TO MILAN

If coming from London or Paris one wishes to enter Italy by the shortest possible road from France, he will take the Mont Cenis Route via Culoz, Modane, and the Mont Cenis tunnel to Turin (Paris to Turin, 499 miles).

TURIN (the Italian *Torino*) was the *Augusta Taurinorum* of the Romans, having been founded by the Taurini, a Ligurian tribe. From 1859 to 1865 it was the capital of Italy, and the residence of the king. It is situated on the Po, near its union with the Dora Riparia. It was quite destroyed during the siege of 1706. It is therefore essentially a modern city, well laid out and with many fine buildings. Its population is c. 360,000. On the *Via Roma*, which leads from the *Stazione Centrale*, or *Central Station*, stands the *Palazzo dell' Accademia delle Scienze* containing the *Pinacoteca*, or picture gallery (on Sundays 1–4, and other days 10–4), in which are many choice pictures, and a *Museum of Antiquities*, rich in Egyptian, Etruscan, Greek and Roman works (same times as the picture gallery). At the end of the Via Roma is the one mediæval relic of Turin, the *Palazzo Madama*, a castellated structure, repaired and embellished in 1718 by the mother of King Victor Amadeus II, from whom ("Madama Reale") it got its present name. Near this is the *Palazzo Reale*, or Royal Palace, built in the 17th century, in one wing of which is the *Royal Armory* (Sun. 11–3, and other days by tickets obtained at the office below), a choice collection of arms, etc., many of which are of historical interest, with coins, mosaics, ivories, etc. An embossed shield by Benvenuto Cellini is specially to be noted.

Adjoining the Palace is the *Cathedral*, a Renaissance edifice in which is the *Cappella del Santissimo Sudario*, interesting for its architecture and as the burial place of the Dukes of Savoy. Near by, the Library of the *University* (daily, 9–4) contains 275,000 volumes and 1500 MSS. including some very rare works. To the right of the Palazzo Reale, is the *Palace Garden*, open on Sundays and festivals (11–5) during the summer months. At its south-eastern corner is the *Civic Museum* (9–4, 2 *l.*; Thurs., Sun. free) with sculpture, paintings, ceramics, etc., good in its way. A block to the right is the *Mole Antonelliana*, a strange tower-like building, 132 ft. long by as many broad, and 536 ft. high, with peculiar façade and dome that defies all rules of construction. From its

highest gallery (reached by 1024 steps) is to be had a fine view of Turin, the plain of Piedmont, and the encircling Alps. For almost a mile along the Po, in the southern part of the city, extend the spacious *Public Gardens*, a favorite resort in the evening. From the *Monte dei Cappuccini*, a wooded hill 164 ft. high, beyond and near the Po, reached by cable tramway, there is a fine view (especially in the morning) of the city and suburbs, and of the Alps in the distance, the snowy peak of Monte Rosa being markedly conspicuous. An excursion (by steam tramway and cable road) should be made to the *Superga*, the royal burial-church, crowning a hill (2205 ft.) 4 miles east of Turin and commanding a beautiful prospect. *Moncalieri*, with its royal château (where Victor Emmanuel I died in 1823), may also be reached by steam tramway.

From Turin to Milan is about 94 miles by rail. The road passes through *Novara*, near which the battle of Novara (March 23, 1849) was fought, a pleasant town with a Romanesque *Cathedral*, etc.; and through *Magenta*, also memorable for its battlefield of June 4, 1859.

FROM AOSTA TO MILAN

The tourist who decides to enter Italy from Martigny via the Great St. Bernard Pass and Aosta, chooses what is by many regarded as one of the least beautiful of the Alpine passes; but by way of compensation he has the rare experience of spending a night at the Hospice on the top of the Pass. (Cf. p. 305.)

AOSTA is perhaps the most Roman city in Italy next to Rome herself. Still surrounded by the *Roman Walls* built by Varro in 25 B.C., 20 ft. in height and 790 yards long by 625 yds. broad, Aosta preserves the old Roman camplike arrangement of her streets. On the east of the town is the ancient three-arched *Porta Prætoria*, whence by the *Via Sant' Anselmo* one reaches the beautiful *Triumphal Arch of Augustus*, with its ten Corinthian pilasters. Only a few arcades of the *Roman Amphitheatre* now remain; and though only the south wall of the *Roman Theatre* is still standing, its 70 feet of height speak eloquently of the building of which it was once a part.

From Aosta, the tourist proceeds, with change of cars at Chivasso, either to Turin (80 miles, cf. p. 318), or to Milan (137 miles, cf. p. 320).

FROM DOMODOSSOLA TO MILAN

The tourist proceeding from Brieg to Domodossola (p. 302) via the Simplon Pass or Route, may go by rail directly to Milan (100 miles from Brieg; 74½ miles from Domodossola). For over 17 miles, from *Feriolo* to *Sesto Calende*, the line skirts the lovely *Lago Maggiore* (cf. p. 323) with fine views of the *Borromean Islands*.

If one is not too hurried, it is better to stop at Baveno or Stresa, and proceed to Milan by one of the ways suggested under Route (7) of the Approaches to Italy. See p. 312.

FROM BELLINZONA TO MILAN

The St. Gotthard Line from Lucerne to Bellinzona (106 miles) continues to Milan (67 miles farther). The important stations are: **Lugano** (18 miles from Bellinzona, for which see p. 324); **Capolago** (26½ miles, from which a rack-and-pinion railway leads in 5½ miles to *Vetta*, whence a path climbs in 20 minutes to the summit of *Monte Generoso*, 5590 ft. above sea level, with superb views of the Alps and the lakes of Como, Lugano, Varese and Maggiore); **Como** (37 miles, cf. p. 325); and **Monza** (58 miles, cf. p. 322). For variations of this route, see Route (8) of the Approaches to Italy, p. 312.

MILAN

MILAN (or *Milano*), the capital of Lombardy, is one of the largest and wealthiest cities of Italy. It was an important town under the Romans, was sacked by Attila in 452, totally destroyed by Friedrich Barbarossa in 1162, and has figured prominently in more recent history. It is now a great manufacturing place, with more than 520,000 inhabitants.

In the centre of the city, facing the *Piazza del Duomo* is the famous *Duomo* or *Cathedral*, the largest church in Europe except St. Peter's at Rome and the Cathedral at Seville in Spain. It is nearly 500 feet long and 288 wide through the transepts, and the height of the nave is 155 feet. The central pyramid or spire is 360 feet high. The many pinnacles and the throngs of statues (some 2000 in all) are marked features of the exterior. To see these to advantage one should ascend to the roof (ticket, 2 lire). The prospect from the spire includes the city and the country about it, with the snowy Alps stretching through more than a semicircle, and the Apennines filling half of the remaining horizon. The church was begun in 1386 by Gian Galeazzo Visconti, and the greater part of it finished at the close of the 15th century; the work, after many delays and interruptions, was resumed under Napoleon I in 1805, but is not yet fully completed. Though architects may criticize the façade of this Gothic structure, the effect of the whole is magical.

The nave and transepts are flanked by double aisles while the vaulting is supported by 52 piers. The effect is one of great impressiveness, and grows upon the visitor, the more often he returns. The *Treasury* possesses many trophies. Gruesome is the *statue of St. Bartholomew*, which represents the apostle as carrying his skin thrown over his shoulder. Of particular interest is the

Cappella San Carlo Borromeo in the crypt, with silver sarcophagus of the saint, which, with its contents, is shown to the curious for a consideration.

South of the Cathedral stand the *Archiepiscopal Palace* and the *Palazzo Reale*, an extensive pile built by the Visconti and later occupied by the Sforza, with some frescoes by Luini and other pictures and works of art.

At the end of the *Corso Vittorio Emanuele*, leading from the northeast corner of the Cathedral, is the *Church of San Carlo Borromeo*, modelled after the Pantheon at Rome.

As far to the southwest of the Cathedral is the *Biblioteca Ambrosiana* or *Ambrosian Library*, with 175,000 volumes, some of which are very rare, 8400 MSS. and palimpsests, and *Pinacoteca* with many valuable pictures.

Just north of the Piazza del Duomo is the huge arcade known as the *Galleria Vittorio Emanuele*, with its decorative statuary and its brilliant shops.

A few blocks north is the *Piazza della Scala*, in which stands the colossal *monument of Leonardo da Vinci*, facing which are the *Teatro alla Scala* and the *Palazzo Marino* with interesting court and council chamber. Not far away in Via Moroni, 10, is the *Museo Poldi-Pezzoli*, with an important collection of paintings.

A fourth of a mile north are the *Public Gardens*, the most popular resort in the city, at the southeastern corner of which is the *Museo Civico*, with natural history collections (daily, except Monday, 10–4).

Half a mile to the west, in the *Palazzo di Brera* is the famous *Picture Gallery*, with 600 paintings, one of the most renowned and important collections in all Europe, including among other gems Raphael's "Sposalizio," or "Marriage of the Virgin."

Still farther to the west, in elaborate setting, is the large and picturesque *Castello Sforesco*, its *Corte Ducale* housing the *Museo Archeologico ed Artistico* with exceedingly important collections of ancient and mediæval sculptures, inscriptions, etc. The northwestern façade of the castle faces the *Nuovo Parco*, an extensive, though not very attractive park, to the right of which is the *Arena*, an amphitheatre dating from 1805, and at the end of which is the *Arco della Pace*, a triumphal arch begun by Napoleon I as a termination to the Simplon road, but finished as a historical monument.

Three fourths of a mile west of the Cathedral is the *Church of San Maurizio*, with many frescoes, among them some admirable ones by Luini.

One fourth of a mile farther west stands *Santa Maria delle Grazie* (15th century), partly the work of Bramante, originally an abbey church, much of which is in a sad state of disrepair. The refectory in the rear contains Leonardo da Vinci's celebrated fresco of the "Last Supper," beautiful still, though much decayed.

After the Cathedral perhaps the most interesting church is that of *Sant' Ambrogio*, founded by St. Ambrose in the 4th century, but belonging in its present form to the 12th century. It is one of the earliest examples of Lombard Romanesque and possesses an atrium or forecourt, and campanili. Here the old Lombard kings were crowned with the "Iron Crown," though since the days of Friedrich Barbarossa, that relic has found lodgment in the Cathedral of Monza (see below). The frescoes and ancient mosaics (9th century) are to be noted; also the golden altar-front, and some of the monuments in the chapels and the crypt. Of most interest, possibly, is the tomb containing the remains of SS. Ambrose, Protasius, and Gervasius (the curtain is drawn aside for a fee of 5 lire). Sant' Ambrogio is about one quarter mile south of San Maurizio.

To the southeast of Sant' Ambrogio is *San Lorenzo*, the oldest church in Milan, the interior having perhaps belonged to a Roman bath or a palace of the Emperor Maximian. The *Colonnade of* 16 *Corinthian columns* near by is the most striking Roman ruin in the city.

The *Ospedale Maggiore*, or *Great Hospital* in the Renaissance and the Gothic styles is, for its period, one of the most important buildings in Milan.

On the northwest edge of the city lies the *Cimitero Monumentale* of 50 acres, surrounded by colonnades, vying with the Campo Santo of Genoa, as the finest cemetery in Italy.

EXCURSIONS FROM MILAN

From Milan one may visit Pavia and the Certosa di Pavia (see p. 317).

An excursion to **Monza** (8 miles) may be made from Milan, or Monza may be visited *en route* to Como or Lecco (see below). This old town boasts the possession of the Iron Crown of the Lombards, the symbol of sovereignty not only of the Kings of Lombardy but of many of the Emperors of the Holy Roman Empire from Charlemagne down. Even the great Napoleon was proud to wear it. This royal crown consists of a band of gold set with jewels, on the inside of which is a tiny strip of iron supposed to have been made from a nail from the True Cross, brought by the Empress Helena from Palestine. The *Cathedral* (in the Lombard-Gothic style) in which this crown is preserved, is interesting in itself, and contains other objects worth seeing, including relics of Queen Theodolinda.

There is also a beautiful Gothic *Municipio* or *City Hall*. In the north of the town is the *Castello Reale* with beautiful grounds.

From Milan, too, a circular excursion may be made around the Italian lakes — as, by rail to *Como*, steamer over *Lake Como* to *Menaggio*, rail to *Porlezza*, steamer over *Lake Lugano* to *Paradiso*

(the third lake-station for Lugano), ascent by funicular railway of *Monte San Salvatore;* night on Monte San Salvatore; return to Paradiso, steamer to *Ponte Tresa*, rail to *Luino*, steamer over *Lake Maggiore* to *Stresa* or *Baveno*, rail to Milan. For an expansion of this excursion, see p. 325.

THE ITALIAN LAKES

The main group of the Italian lakes — as the phrase is commonly understood — with the exception of the *Lago di Garda*, which is about fifty miles from Como in a straight line, is included within a space measuring about fifty-five miles by thirty-five. "If there were straight roads and a succession of bridges for him to do it upon, a man could walk right across Maggiore, Lugano, Como, and their satellites in a day." Those who enter Italy from Switzerland will naturally visit them before proceeding southward; others can take them (except *Garda*, which is more conveniently reached from *Desenzano* or *Peschiera* or *Verona*) in an excursion from *Milan*.

The **LAGO MAGGIORE** (the *Lacus Verbanus* of the Romans) is the largest of the Italian lakes, being about 45 miles in length and averaging 3 miles in breadth. Steamers run its whole length from Sesto Calende to Magadino, touching at many points on both shores. The best hotels are at **STRESA, BAVENO, Pallanza, Luino,** and **Locarno,** Stresa and Baveno being most frequented by Americans and English. The *Borromean Islands* are best reached from Stresa, Baveno, or Pallanza, either by motor boat or by rowboat. On the *Isola Bella* is the large palace built by Count Vitaleo Borromeo about a century ago, with terraced gardens, fountains, grottoes, etc., all very elaborate and artificial. The *Isola Madre* is larger, and laid out with gardens and walks in less formal style. The *Isola dei Pescatori*, inhabited by fishermen, is more picturesque than either; but it is best to admire it from afar. The charm of many an exquisite bit of Italian village scenery is dispelled as soon as one gets within smelling distance of it. "There are places which you enter full of romantic enthusiasm, and escape from with a shudder; instead of raising your hands in admiration, you employ them in holding your nose." On the fourth island, *Isola San Giovanni*, there is nothing of interest. From Stresa a mountain-railway leads to the summit of **Monte Mottarone** (4891 ft.), a ridge separating the Lago Maggiore from the *Lago d'Orta*. The climate in summer is most delightful. The view includes the entire stretch of mountains from Monte Rosa to the Ortler, the lakes on either side and four smaller ones, and the broad plains of Lombardy and Piedmont.

The **LAKE of LUGANO,** which lies between Como and Maggiore, though much smaller than either, is scarcely their inferior in the loveliness of its scenery. It may be reached at *Ponte Tresa* at

its western end, by train from *Luino* on the Lago Maggiore (or by rail from Milan or Como to *Lugano*). Steamers run on the lake daily between *Ponte Tresa*, *Lugano*, and *Porlezza* (at its eastern end whence a light railway leads in 8 miles to *Menaggio* on the western shore of Lake Como). The best stopping place is at **LUGANO,** which is the capital of the Swiss canton of Ticino. A delightful excursion by railway in half an hour may be made to the top of **MONTE SAN SALVATORE** (about 3000 feet). An excursion affording far more extensive views and one very much worth while, may be made by rail or steamer from Lugano to *Capolago* (8 miles) and thence by rack-and-pinion railway to *Vetta* (5½ miles). Twenty minutes' climb will take one to the top of **MONTE GENEROSO,** whence the view is one of the most satisfying in Italy. Cf. p. 320.

The **LAKE of COMO,** the *Lacus Larius* of the Romans (see Virgil's "Georgics," II, 159), is generally considered the most beautiful of the group. It is about 36 miles long, and its greatest width is 3 miles. Its shores are studded with picturesque villages and charming villas, with a background of forests and mountains, some of which are 7000 feet high. It is often done "on the wing"; and it is better so to see this Larian Lake, than not to see it at all. But it is a creature of moods, more than other lakes; and if one is to appreciate it to the full, he must enjoy it in its many differing lights. From Colico at its northern extremity it stretches nearly 20 miles to the south, when at Bellagio it divides into two branches, one extending to the southeast to Lecco, and known as the *Lake of Lecco*, and the other to the southwest to Como. The northern arm attracts fewer visitors than the other branches, though it is a very beautiful sheet of water. If the tourist is so fortunate as to see it in storm, he will find that at times it takes on the grandeur of the High Alps.

Colico, which is "openly dirty and tacitly unhealthy," while its name, as Howells remarks, "might be literally taken in English as descriptive of the local insalubrity," will not detain the traveller at all, save as he waits for train or steamer; but **Gravedona,** on the west bank, with its striking *Palazzo del Pero*, built by Cardinal Tolomeo Gallio, will attract him. And if one is making a second or subsequent visit to Lake Como, he may care to leave the steamer at this point and make his way on foot or by carriage to Menaggio or beyond, over the famous *Strada Reale*, or royal road. **MENAGGIO** is regarded by many travellers as having the finest situation on the lake; but the same claims are made for **CADENABBIA** and for **TREMEZZO,** also on the west bank, farther south, and for **BELLAGIO,** which is unusual for situation, in that from the top of its promontory one looks out, as it were, on two lakes. This point is occupied by the *Villa Serbelloni*, which is now leased as a hotel. It is doubtless the site of that one of the villas of Pliny the Younger which he called "Tragedy"; in the late afternoon it becomes the acme of beauty.

Between Cadenabbia and Tremezzo is the *Villa Carlotta*, with a marble frieze by Thorwaldsen, and other sculptures, and grounds and lake-vistas the most attractive.

Lecco will not detain the tourist save as he enjoys the surrounding mountains and takes train for Bergamo or Monza or Milan.

Far down the west branch of the lake, on the east bank, is the site of another of Pliny's villas, with a mediæval palace known as the *Villa Pliniana*, and of more than passing interest, for here may be seen the wonderful intermittent spring so fully described in the "Letters," the secret of its periodic ebb and flow still remaining one of nature's unsolved riddles.

COMO, at the southwestern extremity of the lake, is a beautifully located city of c. 40,000 inhabitants. It is the birthplace of Pliny the Younger and of Volta. Its *Cathedral* (1396–1521) is one of the most interesting in Northern Italy. The façade is unusual and dignified. On either side of the western portal are reliefs of the Elder and the Younger Pliny. The interior of the Gothic nave is impressive. Among the paintings are several by Luini. The *Museo Civico* is of interest, as is the *City Wall* and its three substantial *towers*.

From the northern edge of the city, a cable railway climbs, in ⅔ of a mile, to **BRUNATE** (2350 ft.) which commands fine views of the lake and the city, but more especially of the great plain of Lombardy as far as Milan.

These three lakes are usually approached from Domodossola (see p. 319), Lucerne (p. 280), Chiavenna (p. 289), Tirano (p. 328), or Milan. If the approach is from the south (Milan) we suggest the following itinerary which may be lessened or lengthened to suit the individual taste:

1st day: From Milan by morning train to *Como;* see Como; lunch on *Brunate*, which is reached by funicular railway from Como; afternoon boat to Bellagio; night in Bellagio. 2nd day: Climb to the *Villa Serbelloni* on the low promontory of Bellagio for one of the loveliest views in Italy (but cf. p. 324); take steamer or rowboat to Tremezzo; walk or drive to the *Villa Carlotta*, which visit, and go on to *Cadenabbia*, and *Menaggio;* return to Bellagio for lunch; take afternoon boat for Menaggio; tram to *Porlezza* on *Lake Lugano;* steamer to *Paradiso*, the third landing of Lugano, timing your journey so as to reach Lugano not before six o'clock; funicular railway to the top of *Monte San Salvatore* (3000 ft.); dinner and night on Salvatore. 3rd day: Morning car to *Lugano;* see Lugano; mid-afternoon boat to *Capolago;* if the service be resumed; otherwise take train to Capolago; funicular railway to *Vetta*, near the top of *Monte Generoso* (5590 ft.); night on Monte Generoso. 4th day: Morning car to Capolago; boat or train to Lugano; boat to *Ponte Tresa;* tram to *Luino;* boat to *Locarno* and thence to *Stresa;* night at Stresa. 5th day: Morning

excursion by funicular railway to *Monte Mottarone* (4891 feet); in the early afternoon return to Stresa; in the late afternoon visit the *Borromean Isles* by rowboat or motor boat. 6th day: Morning steamer to *Arona* or *Sesto Calende;* train to Milan. If you are leaving Italy by the Simplon, leave, instead, by morning train to *Iselle* and thence drive over the *Simplon Pass;* if by the St. Gotthard route, take steamer to *Locarno* and thence train to *Bellinzona,* whence by rail to Airolo or Lucerne. For a variation of this excursion, see p. 322.

Fifty miles east of Como lies the **LAGO di GARDA** (the Roman *Lacus Benacus*), about 40 miles long and 10 wide near the lower end. It is as rarely calm as in the days of Virgil, who described it in the "Georgics" (II, 160) as "Fluctibus et fremitu adsurgens . . . marino." The railway between *Brescia* and *Verona* touches it at *Desenzano* and at *Peschiera,* from both of which places there are steamers to *Riva,* at the head of the lake. Between Desenzano and Peschiera is the narrow promontory of *Sirmione,* the "*Sirmio,* peninsularum insularumque ocellus" of Catullus, who had a villa here, the site of which is marked by ruins of a later century. **Sirmione,** the town, ¾ of a mile from the end of the peninsula, is a popular resort frequented by Germans and Italians, is without mosquitoes, and boasts a picturesque *Castle of the Scaligers,* partly in ruin, with moat and drawbridge and towers in profusion. The water of the lake is here much warmer than at the northern end. By highway it is about 6 miles either to Desenzano or Peschiera.

From **Gardone Riviera,** a third of the way up the west bank, stretches for ten miles to the north the narrow *Riviera of Lake Garda,* with many villages and summer resorts. At **Gargnano,** where are to be seen in the water when the lake is unruffled, marvellous reflections of villas and hotels and semitropical vegetation, and at *Limone,* and other villages on the banks, great quantities of oranges, lemons, and olives are grown, which are protected in the winter by extensive shelters that are partially stripped in summer. The upper part of the lake is shut in by high and precipitous mountains, of which *Monte Baldo* (6970 feet) on the east is the most conspicuous.

Of superb situation is **RIVA** at the northern end. It is a town of c. 4000 inhabitants that was much damaged in the World War, having been subjected to fire from both Austrians and Italians. It possesses a most delightful summer climate, daily enjoying breezes from the lake from 10 to 3. At the southwestern corner of the town begins the *Ponale Road* which parallels the western bank and in 2 miles climbs to a height of 720 ft. above the lake, when, above the Fall of the Ponale, it turns to the west. For ⅔ its length are to be seen tunnels and forts that figured in the War. It is no extravagance to assert that the views afforded can hardly be excelled elsewhere.

For 4 miles north of Riva, and for almost as many from east to west, the mountains withdraw, forming a varied valley, through which flows the Sarca, and at the head of which nestles the town of *Arco*. This is dominated by the *Castle of Arco* perched on a picturesque crag 630 ft. high, a landmark seen from Riva and from the Ponale Road. From Riva runs a mountain-railway to Arco, which then climbs the low *Pass of San Giovanni* (915 ft.), whence it descends through a wild country past the little *Lago di Loppio*, and the town of *Loppio*, also much injured in the War, to *Mori* on the Brenner Route.

If American travellers going north from Verona over the Brenner Pass but knew of the many and varied charms of Lake Garda, they would, whenever possible, take steamer from Peschiera or Desenzano to Riva, and after lingering about that delightful centre, reach the Brenner route by car to Mori, as above.

The lakes described above are those usually denoted by the phrase "the Italian Lakes." But there are two other and smaller lakes which may well claim the tourist's attention on a second or subsequent tour.

The **Lago d'Iseo,** lying midway between Como and Garda, is conveniently visited from *Brescia*, by railway (24 miles) to *Paratico*, connected by bridge with *Sarnico* at the foot of the lake. A steamer plies between *Sarnico* and *Lovere* at the head of the lake, where Mary Wortley Montagu lived for some time. The scenery in the neighborhood is very beautiful.

From Lovere an excursion may be made by motor car up the fertile *Val Camonica* to *Edolo* (35½ miles) facing the *Adamello Group* where evidences of snow and glacier fighting in the late War may still be discovered by the mountain climber, though the action of the glacier is gradually obliterating these marks. Edolo may also be reached by motor car from Brescia — a charming ride, for a part of it skirts the Lago d'Iseo.

The **Lago d'Orta** is a small but lovely lake, lying to the west of Maggiore. It may be visited by rail from Domodossola or from Novara. **Orta** (a mile from the station) is a small town at the foot of the promontory of *Monte d'Orta* (1315 ft.) extending into the lake. It looks out on the little *Isola San Giulio*. On the hill, or the *Sacro Monte* as Monte d'Orta is also called, are 20 chapels, erected in the 16th century to the honor of St. Francis of Assisi. From the Campanile on the top are to be had wonderful views of the Alps.

The tourist, real or prospective, who can afford to spend but a short time on any of these lakes, will greatly add to his enjoyment by reading Richard Bagot's "The Lakes of Northern Italy."

FROM INNSBRUCK OR BOTZEN TO TIRANO: THE STELVIO ROUTE

Most thrilling of all the great Alpine passes, as also the highest (9055 ft.), is the Stelvio. If one is journeying to the south he starts either from Innsbruck or Botzen (cf. p. 329). If from Innsbruck, he goes by rail via *Landeck* to *Spondinig* (or *Spondigna*, 2900 ft., 94 miles; cf. p. 253); if from Botzen, he goes via *Meran* (cf. p. 329) to Spondinig (31½ miles).

From Spondinig to Bormio over the Stelvio Pass (31 miles), the trip is now made by motor car in six hours. The char-à-banc stops for half an hour at **TRAFOI** (5080 ft.), a justly popular resort, and also at **Franzenshöhe** (7180 ft.). One has superb views of the *Ortler Group*, the while, and of the *Madatsch*, the *Trafoi*, and the *Lower Ortler Glaciers*. A halt of an hour is made on the summit of the **STELVIO PASS,** which was the scene of fighting between the Austrians and Italians in the World War. The *Hotel Ferdinandshöhe* was then destroyed; a temporary wooden building now answers for an inn. From the pass one may climb in 20 minutes to the summit of the *Dreisprachenspitze* (9325 ft.) on the boundary of Switzerland, from which are to be had fascinating views of the Ortler, the *Oetztal* Alps and the *Bernina Group*.

The Ortler Group was the scene of most spectacular campaigning during the War. The Austrians held the highest points — the *Ortlerspitze* (13,000 ft.) and the *Königspitze* (12,760 ft.). The Italians had outposts some 200 ft. lower, while their base of supplies for this sector was an island of rock in the midst of the *Zebru Glacier*. All provisions, fuel, ammunition — and sometimes men — were transported to this spot by an aerial railway (teleferica). The glacier above them the Italians honeycombed with tunnels to make for themselves shelters from the enemy's fire and from the fierce winter storms. They even put through a tunnel to the rear of the Austrian lines, bridging the crevasses in their way.

The descent from the Stelvio Pass, with more thrills and through many galleries, is to **BORMIO BAGNI,** a popular watering-place (4380 ft.) and **Bormio** (4020 ft.). In picturesqueness, in breadth of views, in engineering feats, most other Alpine passes are dwarfed by this superb highway, which is open for traffic but two months during the summer.

From Bormio the journey is continued by auto service through the *valley of Bormio*, the *Serra di Morignone* and the *valley of the Adda* to **Tirano** (23½ miles), where one has choice of proceeding to the Upper Engadine by mountain-railway over the Bernina Pass (30½ miles), or by rail to Colico on Lake Como (42½ miles), and south by steamer to Como, and thence by rail to Milan.

FROM INNSBRUCK TO BOTZEN AND VERONA
THE BRENNER ROUTE

If the Stelvio be the highest, the **BRENNER** is the lowest (4490 ft.) of the principal passes leading to Italy. It is traversed by the oldest of the Alpine routes, once used by the Romans. The railway was not opened till 1867; it is justly regarded as one of the finest engineering feats of the century. The most striking parts of the route are to be found between Innsbruck and Gossensass (in Italian, Colle Isarco). The new Italian border runs but a few miles north of the pass.

From Innsbruck to Verona (172 miles) by the Brenner requires 7–8 hours by rail. The views are on the right till the summit at Brenner is reached, then on the left. It is much more enjoyable, however, if one is not in haste, to drive by motor car from Innsbruck to *Gossensass* (36 miles) or *Sterzing* (in Italian, *Vipitcno*, 40 miles).

From **Franzensfeste** (Italian, La Fortezza, 52½ miles) a railway leads up the *Puster Tal* (Ital. *Val Pusteria*) to *Toblach* (or *Dobbiaco*) where connection is made for Cortina and the heart of the Dolomites (see p. 331).

From **Klausen** (Ital. *Chiusa*, 1715 ft., 65 miles) a mountain-railway leads to *St. Ulrich* (Ital., *Ortisei*, 4055 ft., 9 miles), the principal village, and *Plan* (5128 ft., 16 miles) at the head of the *Grödener Tal* (or *Val Gardena*). The language of this valley is Ladin. From the railway, as one leaves Klausen, are to be had unexcelled views of the mountains to the west of the Isarco, and from the higher reaches of the railway fine views of the Dolomites.

Waidbruck (4 miles south of Klausen) is situated at the mouth of the Grödener Tal. From here one may walk or drive to St. Ulrich or Plan.

If one has time for but a single stop between Innsbruck and Verona, he should make it at **BOTZEN** (in Italian, *Bolzano;* 83 miles from Innsbruck), doubly attractive in itself and in its picturesque surroundings. In the *Walther Platz* is a monument to the minnesinger Walther von der Vogelweide, and near by an attractive *Public Park*. The *Parish Church* with impressive interior of the 14th–15th centuries boasts a beautiful open tower, 205 ft. in height, and a portal with two lions in red marble, after the Lombard style. Among the objects in the *Museum* is an original portrait of Andreas Hofer by Altmutter.

Botzen makes a fine centre for excursions to the *Grödener Tal* via *Waidbruck* or *Klausen* (see above); through the *Eggen Tal* to the *Karersee Hotel* (5580 ft.) near the top of the *Karer Pass* (see next Chapter); to the top of the *Mendel Pass* (4475 ft.) where it is said to be always cool and refreshing, even in the hottest days of summer; and to **MERAN,** regarded by many because of its shel-

tered and beautiful situation and its even climate, as most desirable for a place of residence. (Meran may be visited *en route* from Botzen to Spondinig, cf. p. 328.)

TRENT (or *Trento*, the Roman *Tridentum*, 35 miles from Botzen and 118 from Innsbruck), with c. 25,000 inhabitants, is a city of considerable importance. In the *Piazza Dante* upon which fronts the *Station*, is a huge *monument to Dante*. A third of a mile to the east is the picturesque *Castello del Buon Consiglio*, now a barrack, from whose large circular *Torre di Augusto*, which is not as Roman as its name, is to be had a magnificent view of Trent, of the valley of the Adige, and of the encompassing mountains. It was in this Castello, that Italy's "greatest martyr of the late War," Cesare Battisti was executed. He is buried in the cemetery of Trent. In the southern part of the town the *Cathedral* (begun in 1212, completed in the 15th century), with a pair of lions at its north portal, is of considerable interest; as is also the *Church of Santa Maria Maggiore* in which sat (from 1545–1563) the celebrated Council of Trent. On the north wall of the choir is a painting, with portraits of the members.

Trent was an important city to the Austrians in the late War and was used as a base of supplies in their great offensive of 1916.

An excursion may be made from Trent to the *Asiago Plateau* where the Italians made their heroic stand against the offensive of the Austrians in 1916 and where British troops fought with equal bravery in June, 1918. Other excursions to the War Zone may be made under the auspices of the Italian State Tourist Department.

The patriotic town of **Rovereto** (14 miles from Trent) suffered the rigors of war, for which it has been decorated with the War Cross. "All its citizens were carried off and kept in prison during the War. Its houses were completely sacked and afterwards demolished or destroyed by the guns."

From **Mori** (16½ miles from Trent) one has choice (1) of continuing by rail to Verona (37 miles) with magnificent scenery for some miles south of Mori; or (2) of proceeding by rail to *Riva* (15½ miles) at the head of Lake Garda, thence by steamer to *Peschiera*, and thence by rail to Verona. Cf. p. 326. For Verona, see p. 334.

FROM INNSBRUCK OR BOTZEN TO CORTINA AND VENICE: THE DOLOMITES

Unlike all other mountains of earth are the Dolomites — the magnesian limestone Alps of what is now Northern Italy, bounded, roughly, by the Drave, the Rienz, the Eisak, the Adige, the Brenta, and the Piave. Of such composition as to yield readily to the action of the elements, they have gradually, through æons of geologic time, become in part so gaunt and naked, in part so fantastic and unusual in form, taking on at certain hours or in certain

seasons such superb colors, as to be altogether compelling and fascinating in their appeal. He who has seen the Alps of Switzerland, together with those of France, and of Italy about the northern lakes, but who has never seen the Dolomite Alps, knows not the Alps.

The tourist proceeding from Innsbruck or Botzen has choice of two main routes through the Dolomites. (1) He may leave the Brenner Route at *Franzensfeste* (2450 ft., 52½ miles from Innsbruck, 30½ from Botzen), take train through the *Puster Tal* to *Toblach* (38 miles), whence by mountain-railway he may proceed to *Schluderbach* (4730 ft., 8½ miles) and to *Cortina* (4025 ft., 11½ miles farther), both fine excursion centres (see below). Or (2) he may take char-à-banc from Botzen to Cortina. This latter route is to be preferred, and this we shall now outline.

From Botzen the highway leads through the *Eggen Tal*, very beautiful "in spots," past the picturesquely perched *Castle Karneid*, up the Eggen Tal gorge, until it begins to climb the Karer Pass; then gradually up the pass, with superb views of the *Latemar* and the *Rosengarten*, skirting the *Karer See*, and so to the **KARER SEE HOTEL,** a mile or more below the summit of the **KARER PASS.** Here the tourist should make a point of stopping, for the great hostelry is one of the joys of Europe in its almost perfect equipment, and in the excursions it provides for its patrons. A mile to the south is the *Ober See*, more beautiful even than the Karer See. Farther up the highway, near the top of the pass, are two other hotels, all three crowded in "the season." Accommodations should be engaged beforehand.

The road from the Karer Pass to Cortina is a road of many wonders. There are frequent inns, affording one ample encouragement to "do" on foot this magnificent mountain region. From the Karer Pass the highway descends to *Pera* and *Campitello* and *Canazei*, gradually leaving the Rosengarten Group and the Latemar behind, and revealing the *Langkofel* and the *Marmolata* in all their attractions. Then the road climbs the **Pordoi Pass,** where, often, stop is made for lunch. Then down through *Arabba* and *Buchenstein* and past the highly picturesque ruins of *Andraz;* then up and over the wondrously beautiful **FALZAREGO PASS.** Beyond is the *Tofana* on one's left, and the huge *Croda da Lago* on the right. And so, after a day of thrills, one comes at last to **CORTINA,** Cortina of the wondrous setting at the foot of Monte Tofana and dominated by the still more picturesque *Monte Cristallo*, Cortina, the queen of the Dolomites.

Cortina d'Ampezzo (if one is to give her her full name) is a long rambling village of about a thousand inhabitants, with many good hotels, an ambitious Campanile, 250 ft. in height, and a favorite point for delay and excursions, a centre for mountain climbing and for winter sports. Of the excursions the finest is over the **Tre Croci Pass** (5930 ft.) with its beautiful views of the *Val Ampezzo*

and of the stupendous Tofana and *Sorapis;* past the **Lago Misurina** (5760 ft.) to **SCHLUDERBACH,** with beautiful setting at the mouth of the *Val Popena;* past the dainty green **Dürren See,** dominated by the mighty Cristallo (10,495 ft.); past the fascinating *Drei Zinnen* (9850 ft.), which for a while looks for all the world like a mammoth Gothic Cathedral; past **Landro,** another summer resort; past the *Toblacher See;* through **Toblach,** which was the scene of fighting in the late War; through the *Puster Tal* for miles, till turn is made to the south; and then after other miles, to the charming **Pragser Wildsee.** On the return the road is retraced to Schluderbach, when turn is made to the right and one proceeds over the *Cimabanche Pass,* and, after many a serpentine, back to Cortina.

Perhaps next in interest is the excursion over the Falzarego Pass through Andraz and *Caprile* to the **Alleghe See** and return. Over much of the ground traversed by both of these routes spectacular campaigns were waged by Austrians and Italians in the World War, sometimes by the side of the highway; often on the mountains above. Wondrous things are to be seen: barricades of barbed wire; lookouts high in the rocks like eagles' nests; camp sites, so inaccessible that supplies must be carried to them by aerial railway; cemeteries with their rows of crosses, Austrian, Italian, Turkish; wreckage of camps and buildings, and mountains with their sides blown off. But many of these things will not be seen by the tourist, unless they are pointed out by a good chauffeur.

From Cortina the mountain-railway continues past *Sorapis* and *Antelao,* "the King of the Dolomites" and other notable peaks, to **Pieve di Cadore** with attractive mountain setting, climbing the mountain side high above the Pieve. Here was born Titian in 1447, in a little house just off the public Piazza. In the centre of the latter is a *statue to Titian,* erected in 1880. In a little *Museum* may be seen his patent of nobility, with paintings, coins, and other antiquities.

Just beyond Pieve di Cadore, at *Calalzo,* change is made to the railway that skirts the eastern border of the Dolomites by the side of the Piave.

At **Belluno** (28 miles from Pieve) one reaches the southern entrance to the Dolomites. The town is on a hill between the Ardo and the Piave, just above their confluence, girt with a grand panorama of wooded hills and Dolomite peaks. The *Cathedral* has some good paintings, and the campanile (216 feet) commands a fine view. The *Museum* (paintings, bronzes, etc.) is also worth a visit. Just west of the town is a *Triumphal Arch,* completed in 1815.

From Belluno one may go by rail or by char-à-banc (72 miles) to Venice, for which see p. 339.

FROM MILAN TO VERONA AND VENICE

The railway from Milan to Venice (164½ miles) is one of the principal arteries of travel in Northern Italy, traversing the marvellously fertile plain of Lombardy.

From *Treviglio* (20 miles from Milan) a branch line leads in 12 miles to **BERGAMO,** the ancient *Bergomum*, with c. 26,000 inhabitants, which is well worth a visit, if time permit. It consists of two parts, the picturesque and once fortified town on the hill, the *Città Alta*, and the busy newer city, the *Città Bassa* of the plain. In the lower city the chief places of interest are the churches of *San Bartolomeo* and *Santo Spirito*, both containing paintings of note. From the ramparts of the upper city, now converted into a promenade (reached by funicular railway), a fine view of the Lombard Plain and the Bergamasque Alps may be obtained. The church of *Santa Maria Maggiore* and the adjoining *Cappella Colleoni* are interesting for their architecture and the pictures they contain. Of great interest to the student of Italian painting is the *Picture Gallery* in the *Accademia Carrara*, containing the Morelli collection. (Bergamo may also be reached from *Lecco* on Lake Como or from *Brescia*.)

Brescia (51 miles from Milan) with a population of c. 45,000, was formerly one of the richest cities of Lombardy, and is now noted for its iron wares. On a height in the northeastern corner of the city stands the *Castello*, the approach to which provides a series of picturesque views. In the centre of the town is the elegant *Town Hall* (known as *La Loggia*), built in the 16th century, and two Cathedrals, portions of the older of which (commonly called *La Rotonda*) date back to the 9th century. There is a museum of antiquities in a restored *Roman Temple*, erected by Vespasian. It contains a remarkable bronze statue of Victory, dug up here in 1826. The *Ateneo Martinengo* contains a collection of sculptures, pictures, etc., including some noted paintings by Moretto, Raphael's "Pietà," Thorwaldsen's "Day and Night," and other choice things. In the church of *S. Afra*, there is one of Titian's best works, the "Woman taken in Adultery"; also the "Martyrdom of S. Afra," by Paolo Veronese. *S. Giovanni Evangelista* contains some admirable pictures by Moretto and others. *SS. Nazaro e Celso* has an altar-piece by Titian, etc. The *Campo Santo*, half a mile from the city, is considered one of the finest in Northern Italy. Excursions may be made from Brescia to the *Lago d'Iseo* and to *Edolo* (cf. p. 327), and to *Cremona* (cf. p. 353).

From *Desenzano* (68½ miles) or from *Peschiera* (77 miles) one may drive to the battlefield of *Solferino* and climb to the top of its commemorative monument, the *Tower of San Martino* (243 ft.), whence magnificent views may be obtained of the Lago di Garda and of the Alps; or one may drive to *Sirmione* (6 miles, cf. p. 326);

or one may take steamer up the Lake of Garda to *Riva* (cf. p. 326).

VERONA (passengers should stop at the first station, the *Porta Nuova*, 91½ miles) was an ancient city when it came under the dominion of the Romans. It was the birthplace of Catullus, probably of Nepos also, and possibly of the elder Pliny and Vitruvius. Paolo Veronese was born here, as his name implies. It is now a city of c. 62,000 inhabitants, lying on both sides of the Adige, and is one of the most interesting towns in Northern Italy.

Of the Roman remains the *Amphitheatre* in the centre of the city is most renowned. Its dimensions are 513 by 410 feet outside, and 248 by 147 inside (in the arena), and there are 45 ranges of seats, estimated to accommodate at least 20,000 spectators. A great part of the exterior arcade was thrown down by an earthquake in 1184, but the interior, which has frequently been restored in the last three centuries, is used each summer in the presentation of operas and other entertainments.

The *Porta de' Borsari* is a Roman gateway, erected under Gallienus, A.D. 265. The *Porta de' Leoni* is another Roman gate or arch of the same period. The *Ponte Pietra* rests, in part, on Roman arches. Beyond, on the left bank of the river, are the remains of the *Roman Theatre*.

Half a mile northeast of the Amphitheatre, on the site of the ancient Forum, is the *Piazza Erbe*, the fruit and vegetable market, which Dickens has described as "so fanciful, quaint, and picturesque a place, formed by such an extraordinary and rich variety of fantastic buildings, that there can be nothing better at the core of even this romantic town." The *Tower of the Municipio* facing the piazza, rises to a height of 273 ft.

The *Piazza dei Signori* near by, surrounded by interesting old palaces, is a monument to the Scaligers and their genius for building. In the centre rises the *statue of Dante* who was welcomed by the Scaligers when banished from Florence. On the south side of the square is the *Palazzo della Ragione* with an exceedingly beautiful flight of steps in its court; and on the north side is the gem of all the buildings, the *Palazzo del Consiglio* or *City Hall*, in early-Renaissance style. Its *Loggia* is a veritable Hall of Fame, containing busts of Verona's most famous sons.

In a neighboring street is the little chapel of the Scaligers, now *Santa Maria Antica*, in front of which are the *Tombs of the Scaligers*, remarkable examples of Gothic work, the largest being that of Can Signorio, who died in 1375, while over the lintel of the church door is that of the great Can Grande.

By a bend in the Adige stands the huge *Castel Vecchio*, once a Castle of the Scaligers, now used as a barrack, from whence extends across the river the battlemented *Ponte di Castel Vecchio*, two exceedingly picturesque structures. Along the banks of the river are several interesting water wheels. Walking down the *Corso Cavour* from the Castel Vecchio one is impressed with the

number and charm of the old palaces that line the street, faint reminders of Verona in her palmy days.

The churches of Verona are mostly Gothic, and "more worthy to be seen than any others in North Italy, outside of Venice." The *Cathedral*, situated in the northeastern part of the city, is of the 14th century, with choir and façade of the 12th. It contains an "Assumption" by Titian. The cloisters are very elegant. A few blocks to the south is *Sant' Anastasia* which has a beautiful interior, with some interesting sculptures and monuments. Across the river from the Cathedral is *S. Giorgio in Braida*, containing valuable pictures by Moretto, Rominino, and Paolo Veronese. In the extreme northwestern part of the city is located her finest church, *S. Zeno*, "a Romanesque basilica of most noble proportions," with quaint bronzes on the doors and much other curious sculpture without and within. The crypt, the cloisters, and the elegant campanile of the 11th century are also to be noted. *S. Fermo Maggiore*, near the *Ponte Navi*, is a 14th-century building with an elaborately carved ceiling of larchwood. In one of the chapels is a fine altar-piece by Caroto (1525).

Crossing the *Ponte Navi* one comes to the *Palazzo Pompei* which contains the *Picture Gallery* with many paintings of the greatest interest by Veronese masters.

The *Giardino Giusti* is a small park with many cypresses, some of them 400–500 years old and over 100 ft. in height. From the terrace above one has never-forgettable views of the city and of the Alps; as one also gets from the *Castel San Pietro*, now a barrack, built upon the site of the favorite palace of Theodoric. Just north of the Giardino is the old church of *S. Maria in Organo* which contains some remarkable choir stalls and other carvings in wood.

There is much else to be seen in the old Italian city, among other things the "veritable" *tomb of Juliet*, a rude sarcophagus now kept in the garden of an old Franciscan monastery on the right bank of the Adige. The entrance through a horse market is most unromantic. The so-called *House of the Capulets* is in the street of San Sebastiano.

The fortifications of Verona are of unusual interest, the *walls*, *moats*, and *earthworks* all bearing witness to the fact that Verona has been a stronghold not only in Roman and mediæval times but even into the 19th century. For she was held by Austria up to 1866, and formed with Peschiera, Legnano, and Mantua the famous Quadrilateral.

From Verona excursions may be made to the *Lago di Garda*, either by rail to *Peschiera* (14½ miles, cf. p. 326); or by rail to *Mori* (38½ miles) and thence by mountain-railway to *Riva* (15½ miles, cf. p. 326); and to Mantua (25½ miles), the railway running through *Villafranca*, where the treaty between the French and Austrian emperors was signed July 11, 1859.

MANTUA (in Italian *Mantova*), founded by the Etruscans and

made famous by the art-loving family of Gonzaga, one of whom married the celebrated Isabella d'Este, is situated on low-lying ground and bounded on three sides by small lakes formed by the Mincio. On account of its unhealthy location the traveller should plan for only a short stay here. Two churches, the imposing structure of *Sant' Andrea*, in which are paintings by Giulio Romano, Mantegna and others, and the *Cathedral*, built after plans by Giulio Romano, are worthy of note. Even more interesting are the palaces of Mantua: the *Royal Palace* or *Reggia*, built in 1302, with its many rooms adorned with frescoes or stucco decorations, once the joy of its possessors and even yet of great charm, especially the apartments of Isabella d'Este; the *Castello di Corte*, the old palace of the Gonzagas, the chief glory of which is the *Camera degli Sposi*, the bridal chamber of Isabella d'Este, which Mantegna decorated with some of his finest work; the *Palazzo degli Studi*, now containing the *Museo Civico* which houses a fine collection of antique sculptures; and, outside the city proper, the *Palazzo del Te*, the work of Giulio Romano and adorned with most interesting frescoes and grotesques from his designs. The *Piazza Virgiliana* is a public square planted with trees by the French, early in the 18th century, in honor of the Mantuan poet Virgil, who was born in the ancient *Andes*, three miles to the southeast, near the modern village of *Pietole*. The supposed site of his birthplace is marked by a monument.

Beyond the lakes, north of the city, is the *Citadel of Mantua*, in which the Tyrolese patriot, Andreas Hofer, was shot by the French in 1810.

From Verona to Venice it is 72 miles by rail, the road passing through Vicenza (30 miles) and Padua (48½ miles).

Vicenza (the *Vicetia* or *Vicentia* of the Romans) was the birthplace of Palladio who has left his impress upon its buildings, the most noted of his structures being the *Basilica Palladiana* which encloses the earlier Gothic *Palazzo della Ragione*. *Not* Palladian is the famous *Clock Tower*, which rises to the height of 265 ft. from a base little more than 20 ft. square. The *Cathedral* and the churches of *S. Corona* and *S. Stefano* contain paintings by Giovanni Bellini, Palma Vecchio, Paolo Veronese, and other masters.

From Vicenza in one day by motor car one may visit three of the most picturesque walled towns of Northern Italy, Cittadella, Bassano, and Castelfranco, and combine with the trip other features quite as much worth while. One drives through a wondrously fertile and thickly populated region first to **Cittadella** with a population of c. 3700, with well-preserved *Walls* of the Middle Ages and a *Cathedral* in which is to be found a 'Last Supper' by Jacopo Bassano; thence to **Bassano,** a delightfully located town, with twice the inhabitants of Cittadella, that suffered terribly from attacks during the War, where one may best study the works of a family of painters of three generations who assumed

as their name the name of their town; thence circling around *Monte Grappa* (5825 ft.), one of the most important positions of the Italian defensive, attacked, though always unsuccessfully by the Austrians, no fewer than 72 times; thence to **Possagno,** charmingly situated at the foot of Monte Grappa, the birthplace of Canova, whose body lies in the church he here built after the style of the Pantheon of Rome; thence to the *Villa Giacomelli*, famous for its frescoes by Paolo Veronese; thence to **Castelfranco,** a one-time pleasant, old-fashioned town, much marred by the War, the birthplace of Giorgione (in the *Cathedral* is his celebrated "Madonna with SS. Francis and Liberalis"); thence to Cittadella, and so back to Vicenza — a ride of about 90 miles.

PADUA (Italian *Padova*, the Roman *Patavium*) was founded, according to the ancient tradition (Virgil, "Æn." I, 242–249), by Antenor, the brother-in-law of Priam. It has had a long and interesting history, and has exerted no little influence on the development of Italian art. Art lovers who would cultivate the acquaintance of Giotto and Mantegna must study these artists in Padua.

The city lies by the Bacchiglione, which is here divided into several branches. There are many bridges from which one obtains quaint Old World vistas. The older streets are, for the most part, flanked by long narrow arcades, known as '*Portici*.' All in all, this town, with a present population of c. 50,000, is one of great and abiding charm.

In mediæval days the city was famous, as it still is, for its *University*, which stands near the centre of the town. In its court are handsome colonnades, on which are chiselled the names and armorial bearings of many of its distinguished sons. Among its alumni are Savonarola, Tasso, Ariosto, Petrarch, and Galileo, whose statues, with those of nearly fourscore other worthies connected with the history of Padua, now adorn the *Piazza Vittorio Emanuele Secondo*, in the southern part of the city.

Near the University, and between the picturesque *Piazza dei Frutti* and the equally picturesque *Piazza della Erbe*, is the *Palazzo della Ragione*, built in the 12th century and remodelled in the 15th, and noted for its great *Hall*, one of the largest in the world, which is 273 ft. by 90 and 78 ft. high. From this Hall the Palace is known by the name *Salone*. Among other antiquities found in the palace is the tombstone of a freedman of the family of the historian Livy.

A few blocks to the southwest stands the *Cathedral*, a Renaissance structure with an unfinished façade. It was bombed during the War and is now undergoing repairs. Adjoining the Cathedral is the *Baptistery* (12th century), which in interest and beauty surpasses the Cathedral.

Two edifices in the northern part of the town are of surpassing interest to students of Italian painting: *Santa Maria dell' Arena*, or

Giotto's Chapel, containing a series of frescoes which are among the best works of that master, and the church of *St. Agostino degli Eremitani* (13th century) celebrated for its frescoes by Mantegna. Near by are the scanty though picturesque remains, ivy-grown, of the *Roman Amphitheatre*, now made into an attractive Park.

On the Piazza del Santo is the *Church of S. Antonio*, the noblest in Padua, begun in 1256, nearly completed in 1307, and restored in 1749 after a fire. It is an imposing structure, with seven domes, and is rich in paintings, sculptures, and other works of art. Hither come every year great numbers of pilgrims, to worship by the tomb of St. Anthony of Padua. In front of the church is Donatello's *equestrian statue of Gattamelata* (Erasmo da Narni), the first bronze equestrian statue since classic times. The *Scuola del Santo* adjoining the church is adorned with frescoes attributed to Titian and his pupils. The *Chapel of S. Giorgio* contains admirable frescoes by Jacopo d'Avanzo and Altichieri. In the *Museo Civico*, near by, is housed the *Picture Gallery;* and a block south are the *Botanical Gardens*, the oldest in Europe. Farther south we come to the imposing church of *Santa Guistina*, containing an altar-piece by Paolo Veronese.

Padua was for a time during the World War headquarters for the British and French Staff. Perhaps for this reason the town was the target for many Austrian air raids. The noted buildings damaged were the Cathedral already mentioned and the dome of the *Church of the Carmine*, which burned after being struck by an incendiary bomb.

A pleasant excursion may be taken to **Strà** (7 miles from Padua) where is located the *Villa Pisani*, once the property of Napoleon I, who purchased it for his stepson Eugene Beauharnais whom he made viceroy of Italy. It is noted for its sumptuous ballroom and beautiful gardens.

From Padua, as well as from Vicenza, one may visit the three walled towns of Cittadella, Bassano, and Castelfranco (as described above). Another excursion to the War Zone may be made by rail to **Montebelluna** at the foot of the *Montello* where the British first intrenched themselves when they came to the help of Italy in 1917 after the Caporetto disaster. A walk to the top of the Montello will reveal the admirable plans for defence made by the British. To the east across the Piave may be seen the line held by the Austrians and also, on the west side of the river, the ruined town of *Nervasa* at one time in the front line of battle.

Between Padua and Venice there is nothing worthy of note. The railway enters the latter city by a bridge more than two miles long, consisting of long embankments and 222 arches. It is one of the grandest works of its class, and cost nearly a million of dollars.

VENICE

"The City in the Sea"

VENICE (in Italian *Venezia*) is one of the cities to which it is impossible to do justice in a flying visit. Three or four days may suffice for a hurried glance at the more prominent objects of interest, but it would be better to remain here at least a week or ten days, even at the sacrifice of a dozen minor cities.

The city is built on a cluster of small islands, in the lagoon of the same name. This lagoon is separated from the Adriatic by a long, narrow sandbank, divided by several inlets, of which the one known as the *Porto di Lido* was anciently the main entrance for ships, while the *Porto di Malamocco* is now the deepest channel. The chief of the hundred or more Venetian Islands is the *Isola di Rialto* (Island of the Deep Stream, or *rivo alto*), which gives its name to the famous bridge; most of the others are very small. The *Canalazzo* or *Grand Canal* winds through the city in a double curve, dividing it into two unequal parts, and is the main thoroughfare — a marine "Broadway." There are 146 smaller canals, or *rii*, which form the network of minor streets. There are, indeed, streets, properly so called, and by means of these, together with the narrow paths (*calli*) along the banks of the canals and the 378 bridges, one can walk from one end of Venice to the other, if he does not lose his way; but for all ordinary purposes of travel and traffic the canal is the highway, and the gondola is the vehicle. There is a fixed tariff for gondolas, as elsewhere for cabs. A gondola may be hired by the day, and the gondolier will answer for a guide, if the tourist knows a little Italian. A professional guide, if wanted, may be got at the hotels or in the Piazza San Marco. If limited for time, the tourist should take a guide.

An Orientation Cruise

In order to get a general idea of Venice, as a preliminary to explorations more in detail, the following "voyage of discovery" is recommended: take a gondola from the *Piazzetta* (near St. Mark's) through the whole length of the Grand Canal to the railway station (taking the opportunity to visit the neighboring church *degli Scalzi*, which is remote from other objects of interest, see p. 344); then under the railway bridge to the *Canal di Mestre*, to the left of which is the *Ghetto*, or Jews' quarter; thence by the Grand Canal to the *Ponte Rialto*. Leaving the gondola there, *walk* through the *Merceria* (the line of narrow streets in which the chief shops are situated) to St. Mark's. The circuit can be made in two hours and a half.

The Piazza San Marco

The *Piazza San Marco*, or *St. Mark's Place* (usually known as *La Piazza*, the other small public squares being called *campi*), is the great centre of business and amusement, and of all that is grandest and loveliest in Venetian architecture. The area is only 576 feet in length and from 183 to 270 in breadth. The east side is occupied by *St. Mark's Cathedral;* the north side, by the *Procuratie Vecchie* with the *Clock Tower* at the eastern end; the south by the *Procuratie Nuove;* and the west by the modern structure which unites these into one great palace.

The *Piazzetta* is a smaller square opening to the south, and near the angle it makes with the *Piazza* is the *Campanile*, or Bell Tower. On the east side of the Piazzetta is the *Ducal Palace;* on the west, the *Library* and *Mint;* to the south, or seaward, the two famous *columns* of granite, the one bearing the statue of St. Theodore, the other the winged lion of St. Mark, in honor of the two patron saints of Venice; the winged lion being also her insignia of sovereignty which she erected in the various cities over which she held sway.

San Marco was built in the 11th century (on the site of a former church burned in 976) in honor of St. Mark, whose remains were brought to Venice from Alexandria in 829 and now repose under the high altar. The Cathedral is in the Byzantine style, with Gothic additions of the 14th century and Renaissance alterations of the 17th. Above the portal are the celebrated bronze horses which Constantine carried from Rome to Constantinople, whence Marino Zeno brought them hither in 1205; they were taken to Paris by Napoleon in 1797, but restored to Venice in 1815. A great dome rises in the centre, and four smaller ones crown the arms of the cruciform structure. The mosaics of the exterior and interior, some of which in their charming naïveté remind one of those of the Cathedral of Monreale, cover an area of 45,790 square feet, or more than an *acre;* and the decoration in gilding, bronze, and rich marbles is equally profuse and splendid. Ruskin's description of the church ("Stones of Venice," vol. II) is familiar to every cultivated reader.

Of the many bombs showered upon Venice during the Great War, one fell in the Piazza San Marco, close to the Cathedral. A stone in the pavement marks the spot.

The *Campanile*, opposite the church, is a square brick tower, surmounted by a pyramid, and 322 feet high. The original Campanile was begun in the 9th century. It was restored in 1329, and a marble top was added in 1417. It fell in 1902, but has been rebuilt on the original plan. There is a fine view from the top which should on no account be missed. The ascent is made by an elevator. The *bronze doors* of the vestibule, cast in 1750, and the bronze statues by Sansovino, are to be noted.

The *Clock Tower* (*La Torre dell' Orologio*), built in 1496, restored in 1859, rises above a gateway leading into the *Merceria*. The hours are struck on a bell by two bronze figures.

The *Procuratie Vecchie* was erected in the latter part of the 15th century, the *Procuratie Nuove* about a century later; and the *Nuova Fabbrica*, or *Atrio*, connecting the two, was added under Napoleon in 1810. The older buildings were originally the palaces of the "procurators" or chief magistrates of the republic. The arcades under them are filled with shops and restaurants. The former *Library* (now part of the Royal Palace), on the west side of the Piazzetta, is a graceful building designed by Sansovino in 1536. The *Zecca* (formerly the Mint), adjoining this, is by the same architect.

Art Collections

The *Ducal Palace* (*Palazzo Ducale*) was "the great work of Venice," to quote Ruskin's words, "the principal effort of her imagination, employing her best architects in its masonry, and her best artists in its decoration, for a long series of years." According to the same authority (see the "Stones of Venice," vol. II, chap. 8) the "*Gothic* Ducal Palace," which superseded an earlier Byzantine structure, was begun in 1301 and completed in 1423. The existing edifice is made up of this Gothic palace, to which the façade toward the sea belongs; of the additions, in similar style, made after the fire of 1419 had destroyed the old palace fronting on the Piazzetta; and of the Renaissance work after the great fire of 1479 (the façades behind the Bridge of Sighs, both towards the court and the canal, etc.). There was another terrific fire in 1574, which destroyed the interior of the Great Council Chamber and all the upper rooms on the sea front and most of those on the canal; after which the whole was restored, and the Prisons on the other side of the canal, with the Bridge of Sighs leading to them, were added.

The *Scala dei Giganti*, or *Giants' Staircase*, by which the palace is entered from the courtyard, takes its name from the colossal statues at the top, executed by Sansovino in 1554. The interior is a rich gallery of Venetian art. The highly decorated Council Hall, nearly 150 ft. long by 81 ft. broad and 50 ft. high, contains portraits of 76 doges and Tintoretto's "Paradise," the largest oil-painting in the world. The palace is open on week days from 10 to 4 (2 lire, or 3, with the dungeons), on Sun., 10 to 2 (free).

The Ducal Palace is connected on the east side by the *Bridge of Sighs* (*Ponte dei Sospiri*) with the *Prisons* (*Le Prigioni*). The bridge Ruskin regarded as "a work of no merit, and of a late period, owing the interest it possesses chiefly to its pretty name and to the ignorant sentimentalism of Byron." Howells speaks of it as "that pathetic swindle, the Bridge of Sighs." None the

less, tourists will continue to admire it, and to purchase innumerable pictures of it.

The *Accademia delle Belle Arti*, in a suppressed Augustine convent on the Grand Canal, contains about 600 pictures, most of which are by Venetian masters, and of a very high average. It is open on week days from 10 to 3 (2 *l.*), on Sun., 10 to 2 (free).

The *Scuola di San Rocco* (adjoining the Church of San Rocco, daily, 9–4) is a fine example of the early Renaissance (1517). Its decorative pictures, 62 in number, cover the walls and ceilings of three rooms so badly lighted that they can be seen well only in the early morning. "They were all painted, however, for their places in the dark, and are therefore, for the most part, nothing more than vast sketches, made to produce, under a certain degree of shadow, the effect of finished pictures"; and in this respect they are unique productions. "None but Tintoret would have undertaken the task, . . . and no other series of his works exhibits powers so exalted." So highly did Ruskin think of these pictures that he devoted 30 pages of description to them in the "Venetian Index" of "The Stones of Venice."

Churches

Of the many *churches* besides St. Mark's, we shall refer briefly to the more interesting, in the order in which they may be most conveniently visited. The quoted criticisms are from Ruskin, unless otherwise stated.

Santa Maria della Salute, on the Grand Canal, is a Renaissance edifice (16th century), "impressive by its position, size, and general proportions." The façade is "rich and beautiful of its kind, and was chosen by Turner for the principal object in his well-known view of the Grand Canal." It contains pictures by Titian, Tintoretto, and others.

San Stefano, on the way from St. Mark's to the Academy, is "the best ecclesiastical specimen of central Gothic in Venice." The west entrance, which is much later than the rest, is of the richest Renaissance Gothic.

The *Church of the Frari* (*S. Maria Gloriosa dei Frari*) was begun in 1250, and continued at various subsequent periods. The apse is "a very noble example of Italian Gothic"; the doors "very elaborate Renaissance Gothic"; the interior fine, but chiefly interesting for its monuments. In the north aisle is the large and elegant *monument of Titian*, completed in 1852. There is also the *tomb of Canova*, from a design of his own, which combines many excellencies with certain grave defects. (Canova's body rests in Possagno, cf. p. 337). Of the pictures "the John Bellini in the sacristy is the most finished and delicate example of the master in Venice." Behind the high altar hangs Titian's "Assumption,"

recently removed from the Accademia and once again placed in its original position.

The *Church of San Rocco* (near the Frari) is notable for interesting pictures by Tintoretto.

Santa Maria dell' Orto, a good example of Renaissance Gothic, contains some important pictures by Tintoretto, and the tomb of the artist.

The *Church of the Jesuits* (*Gesuiti*), erected 1715–1730, is famous for its interior, the walls being covered with imitations of drapery in white marble inlaid with green. It contains Titian's "Martyrdom of St. Laurence," much darkened by age.

SS. Giovanni e Paolo, popularly known as *San Zanipolo*, is a large Gothic church, formerly the burial place of the Doges and contains many of their monuments, which are worthy of special attention. Some of its best pictures were destroyed by a fire in 1867. During the late War the church was further injured by the fall of an Austrian shell through the roof above the nave, which fortunately did but little damage. In the square beside the church is Verrocchio's *equestrian statue of Bartolomeo Colleoni*, "one of the noblest works in Italy."

In the church of *Santa Maria Formosa* is to be found Palma Vecchio's "St. Barbara," a superb representation of womanhood, and in the *Sacristy* a pleasing Madonna by Sassoferrato.

S. Zaccaria is a fine example of early Renaissance, with a very beautiful Gothic chapel attached. "It contains the best John Bellini in Venice (after that of San Giovanni Crisostomo), the Virgin with four saints."

S. Salvatore (16th century, with façade of the 17th) contains "some of the best examples of Renaissance sculptural monuments in Venice." There are also a remarkable altar-piece chased in silver, a work of the 13th century, and two paintings by Titian, an injured "Transfiguration" above the high altar and an "Annunciation" painted in the artist's eighty-ninth year, in which "the grandeur attained," say Crowe and Cavalcaselle, "brings the painter as near to Michelangelo in conception as it was possible for Titian to come."

San Giovanni Crisostomo, erected in the early Renaissance style, contains some good sculpture, but is chiefly notable for its masterpieces by Giovanni Bellini and one by Sebastiano del Piombo.

Santo Maria dei Miracoli is a small church, "the most interesting and finished example in Venice of the Byzantine Renaissance, and one of the most important in Italy of the cinque-cento style." The decorations are by Pietro Lombardo.

S. Giorgio Maggiore is on the island of the same name, opposite the Piazzetta. It was begun by Palladio in 1560, and is a renowned example of his style. It contains several of Tintoretto's pictures, minutely described by Ruskin in the "Venetian Index." From the top of its Campanile (easily reached by inclined planes)

is to be seen a view that rivals that from the Campanile of San Marco.

Il Redentore, on the Giudecca, another church by Palladio, contains in the sacristy three admirable Madonnas (attributed to Giovanni Bellini, but probably not his) and "a most beautiful Paul Veronese."

S. Sebastiano (1506–1518) is famous for pictures by Paolo Veronese, who is buried here. There are also some interesting monuments and sculptures.

These last three churches are all near the Canal of the Giudecca, and may be visited in one excursion.

The *Chiesa degli Scalzi* was once the most imposing specimen of the Venetian baroque style, renowned for its precious marbles, for a Madonna behind the high altar which may, or may not, have been by Giovanni Bellini, and for a large ceiling fresco by Tiepolo, representing the miraculous removal of the house of the Virgin to Loreto. Damaged by bombardment, in the uprising of 1849, the church was restored in 1853–1862, only to suffer further mutilation by bombardment from the air in the World War, when the fresco by Tiepolo was ruined.

Palaces

Of the old *Palaces*, the best are situated on the Grand Canal, and will be pointed out by the gondolier (or guide) in passing them. Critical comments on most of them may be found in Ruskin's "Venetian Index," and in other parts of "The Stones of Venice." We mention a few of the more important, beginning at the entrance to the Grand Canal: On the right, the *Palazzo Giustiniani*, now the *Hotel Europa*, "good late 14th-century Gothic, but much altered"; beyond, the pretty little Gothic *Palazzo Contarini-Fasan* popularly known as "Desdemona's Palace"; adjoining it the *Grand Hotel* made up of the two palaces *Ferro* and *Fini-Wimpffen;* the conspicuous *Palazzo Corner della Cà Grande* (16th century) designed by Sansovino and now occupied by the Provincial Council; some distance beyond the *Ponte Ferro*, on the left, the Renaissance *Palazzo Rezzonico* in which Robert Browning died in 1889; near by, the *Palazzo Foscari*, once, according to Ruskin, "the noblest example in Venice of the 15th-century Gothic founded on [that of] the Ducal Palace"; the graceful *Palazzo Pisani* of late Venetian Gothic; facing this the *Palazzo Mocenigo* made up of three contiguous palaces, of which the middle one was occupied by Byron in 1818; near this the *Palazzo Corner Spinelli* with pretty circular balconies; farther on the Renaissance *Palazzo Grimani*, imposing and of fine proportions, the best work of Sanmicheli; the inconspicuous *Palazzo Loredan* with Byzantine and Gothic features, thought by Ruskin to be "the most beautiful palace in the whole extent of the Grand Canal"; next, the *Pal-*

azzo Dandolo, "a very small but rich Gothic" structure, said to occupy the site of the residence of the celebrated Doge Enrico Dandolo.

The *Rialto Bridge* (*Ponte di Rialto*), built in 1588–1591, and the only bridge over the Grand Canal until 1854 (there are two other bridges now), is a marble arch of 74 feet span and 32 feet high. A little beyond it is the oldest church in Venice, *S. Giacomo di Rialto* (said to have been built about 520; now closed as dangerous), and the little square in front of the church is Shakespeare's *Rialto*, or the merchants' exchange of that day. On one side of the square (now a vegetable market) is a short column of Egyptian granite, to which steps ascend, supported by a kneeling figure called *Il Gobbo di Rialto*. From this column the laws of the Republic were promulgated.

Some distance beyond the bridge, on the right, is the charming Gothic palace known as *Cà d'Oro* (*House of Gold*) with lovely arcades and balconies. Beyond this, on the left, is the *Palazzo Pesaro*, an impressive building of the Grotesque-Renaissance style as the grinning faces on the foundation would indicate. In this palace is housed the *International Gallery of Modern Art*. Some distance beyond, on the right, appears the *Palazzo Vendramin Calergi*, one of the finest palaces in Venice, while across from it is the *Fondaco de' Turchi*, which contains the *Museo Civico* and *Correr Collection* (daily, 9–3; 2 *l.*, but free on Sun. and holidays), including pictures and drawings by old masters, bronzes, ivories, coins, porcelain, glass, gems, etc.

Of old palaces *not* on the Grand Canal one should not miss the *Nani-Mocenigo*, now the *Hôtel Danieli*, on the *Riva degli Schiavoni*, "a glorious example of the central Gothic nearly contemporary with the finest part of the Ducal Palace."

The *Arsenal* (daily except Sun., 9–3; free) has a gateway which is "a curiously picturesque example of Renaissance workmanship, admirably sharp and expressive in its ornamental sculpture." In front are the four Greek lions brought from the Piræus in 1687. The museum contains old arms and armor, instruments of torture, etc.

By way of further introduction to this City of the Sea, one cannot do better than to become acquainted with Howells' "Venetian Life" and F. Hopkinson Smith's "Gondola Days."

EXCURSIONS FROM VENICE

Of excursions from Venice that to the **Lido** is the most popular. It should be made if only to get a better idea of the lagoons and islands, and of the approach to Venice by water. There are frequent steamers from the Riva degli Schiavoni (near the Ducal Palace). A tramway takes one in a few minutes from the landing place to the Café and Bath House on the other side of the

island, where one may enjoy a bath in the Adriatic for a nominal sum.

An excursion may be made to **Murano,** a mile and a half to the north, where one may visit the *Cathedral*, founded in the 10th century, altered and enlarged in the 12th, and much modified subsequently, but still retaining interesting remains of the early edifice. In the *Museo Civico* in the *Municipio* is to be seen an interesting collection of the products in glass for which Murano has been famous for over half a millennium. One's excursion may be concluded by a visit to one of the larger glass factories.

At **Torcello,** about seven miles north of Venice, there is another ancient *Cathedral*, built in the 7th century, restored in 1008, and still preserving much of its original aspect.

The Venezia-Padova electric tramway, connected with Venice by a small steamer which transports the passenger to the mainland in half an hour, gives a delightful trip to Padua in about an hour and a half (26 miles). At *Strà* (19 miles) stop may be made for a visit to the *Palazzo Pisani* (cf. p. 338).

A visit to Venice ought not to be concluded without an excursion by lagoon steamer to **Chioggia** (18½ miles). It is, of course, a lagoon trip; and the scenery, though pleasing, is not striking; but the experience is made memorable by the colored sails of the numerous small craft of Chioggia.

Since the Armistice Venice has become, possibly, the best centre for excursions to the Italian War Zone. Tickets may be obtained at the *Ufficio Viaggi e Turismo per i Forestieri, Procuratie Nuove, No.* 49, *Piazza San Marco,* for many one- and two-day excursions by motor car through the most interesting sections of the Zone. These tours extend, on the east, as far as to *Gorizia* and *Trieste* (cf. pp. 347, 348), and, on the west as far as to *Rovereto* and *Trent* (p. 330; cf. also p. 332).

FROM VENICE TO TRIESTE

The tourist who would proceed from Venice to Trieste has choice of four routes:

(1) There is the route by steamer by the thrice-a-week service plying between the two cities.

(2) There is the route by rail via *Portogruaro* and *Monfalcone,* the distance from Venice to Trieste being exactly 100 miles.

From *Cervignano* (68½ miles) one may drive in 5 miles, or from *Villa Vicentina* (71 miles) one may drive in 3 miles to **AQUILEIA,** founded by the Romans in 181 B.C. and, until its destruction by Attila in 452 A.D. an exceedingly important outpost of the Empire. Falling again, to the Lombards in 568 and to the Venetians in 1451, it has never regained its early importance. Tradition has it that the city was converted to Christianity in the 1st century by St. Mark and St. Hermagoras (d. 68) who became the first bishop.

His successor of 557 assumed the title of patriarch, claiming equal rank with the popes. Of Roman remains there are only the north-western corner of the *City Walls* and certain sculptures and works of art to be found in the *Archæological Museum*. The *Cathedral*, a basilica built originally in 1019–1042, destroyed by an earthquake in 1348, rebuilt in the Gothic style in 1379, with Renaissance additions of 1500, is a structure of great interest. One should note particularly the frescoes of the apse and the walls of the crypt, a relic of the early church antedating the Cathedral. From the top of the Campanile (240 ft.) is to be seen one of the most superb views of the Veneto — the much indented coast with its lagoons from Trieste to Venice; to the east the valley of the *Isonzo;* and, to the north and west, the far-distant Julian and Venetian Alps.

Monfalcone (79 miles, junction for Udine) suffered greatly during the World War; not a building has escaped damage. The huge wharf for shipbuilding destroyed during the War, has been rebuilt.

(3) There is the route by rail via Treviso and Udine — 140 miles.

Treviso (18½ miles) is a junction for Belluno and the Dolomites. In its unfinished *Cathedral* are paintings by Paris Bordone and Titian and frescoes by Pordenone.

Udine (84½ miles) with c. 25,000 inhabitants, from certain angles reminds one of Venice. In the centre of the city is the massive *Castello*, from the site of which Attila is said to have watched the burning of Aquileia (see above). The *Palazzo del Municipio* (1457, restored in 1876) is in the style of the Doge's Palace at Venice. The Romanesque *Cathedral* possesses a beautiful side-portal and hexagonal campanile. In the *Palazzo Bartolini* is the interesting *Museo Civico*.

At **Gorizia** (105 miles) one reaches the scene of some of the most intensive fighting of the War, for, after the first crossing of the Isonzo by the Italians, the zone from Gorizia to the Adriatic was the scene of no fewer than ten Italian offensives, Gorizia falling to the Italians on August 8, 1916. The city has c. 26,000 inhabitants, is delightfully situated, and, because of its mild climate, attracts many invalids. Its *Cathedral* (14th century) is not without interest. From Gorizia (or from Udine) one may visit Aquileia by carriage or motor car.

For *Monfalcone* (118½ miles), see above.

(4) There is the battlefield route by motor service, by circular drive via *San Giuliano* (reached by steamer from the *Riva del Vin-Rialto*), *Treviso*, *Vittorio*, *Pordenone*, birthplace of the artist of that name, *Udine*, *Gorizia;* the site of *Sella di San Martino*, of which not a trace is left, *Oppacchiasella*, also completely destroyed and *Duino*, whose lovely *Castle* has been sadly damaged, to Trieste; and the return via Duino, Monfalcone, Aquileia (see above) and

Mestre. The trip occupies two days, the night being spent in Trieste. For tickets and other information, see p. 346.

TRIESTE (the Roman *Tergeste*), formerly the chief Austrian seaport, with c. 185,000 inhabitants, cosmopolitan in birth, was taken by the Italians November 3, 1918, just before the Armistice. It is now one of the chief ports of Italy, 12,000 vessels under normal conditions entering and clearing the harbor each year.

Near the centre of the harbor-front is the *Teatro Comunale*, back of which is the *Tergesteo*, a huge pile of buildings with cruciform glass-roofed arcade used as an *Exchange*. Just north, is the *Piazza della Borsa*, on which fronts the beautiful *Chamber of Commerce*. From this plaza leads to the east the *Corso*, dividing the *New Town* with broad handsome streets from the *Old Town*, consisting of crooked, narrow streets, clustering about the Castello hill. On an eminence near the *Castle* stands the *Cathedral of San Giusto* on the site of a Roman temple of which some of the foundations and columns are still to be seen. In the *Commercial and Nautical Academy* are the *Municipal Museum of Antiquities* and the *Natural History Museum* with an important collection of the fauna of the Adriatic.

The *Avenue of San Andrea* affords a pleasant walk (or drive) along the shore, with a variety of fine views. Another pleasant excursion is by tramway to the *Boschetto*, a favorite resort; and thence there is a shady path to the *Villa Ferdinandiana* (restaurant), the prospect from which includes the city, the sea, and a long reach of coast. The *Château of Miramar*, with its beautiful park (open to visitors), a few miles from the city, formerly belonged to the unfortunate Maximilian of Mexico.

Of longer excursions from Trieste, the most important is to **POLA** at the southern end of the Istrian peninsula (by rail or by steamer). Pola became in 78 B.C. a Roman colony; it is now a city of c. 37,000 inhabitants, famous for its well-preserved Roman buildings. Between the *Porto Militare* and the *Municipio* is the *Temple of Rome and Augustus*, 27 ft. high by 51 ft. broad. The portico is composed of 6 Corinthian columns 23 ft. in height. The frieze is in excellent taste. The narrow cella contains a small collection of antiquities. The wall of another temple is to be found within the *Municipio*. From this building the *Via Sergia* leads to the *Porta Aurea* (1st century A.D.), a highly decorated *Triumphal Arch* of the Corinthian order, 21 ft. high. Near by is the *Museo Civico*, with Collections of Antiquities. A few blocks farther north are the ancient gateways, the *Porta Erculea* and the *Porta Gemina*, dating, possibly, from the middle of the 2nd century A.D. Still farther north is the *Amphitheatre*, built about 150 A.D., 345 ft. in diameter and 79 ft. high, with room for c. 20,000 spectators. The exterior, consisting of two rows of arches and a third story of square windows, is excellently preserved; the interior has been

robbed of its marbles for the building of Venetian palaces. The *Cathedral* contains several antique columns.

FROM VENICE TO FLORENCE

From Venice to Florence it is 183 miles; there are five places of interest *en route:* Padua (23 miles), for which see p. 337; Battaglia (34 miles); Ferrara (70 miles); Bologna (99½ miles); and Pistoia (161 miles).

Battaglia is noted for its warm salt springs, located at the base of the hill of *Sant' Elena.* Within this hill is a natural *Vapor Grotto,* the temperature of which is 100–116° Fahr.

From Battaglia one may drive five miles to the southwest to **Arquà Petrarca** among the Euganian Hills, where Petrarch spent his last four years and died in 1374. His house, with a few memorials of the poet, may be visited, as also his tomb, a red marble sarcophagus, placed in front of the church. Cf. p. 184.

FERRARA was once a rich and populous city (it now has only about 33,000 inhabitants, or about a third of what it had in its palmy days), and the seat of the illustrious Este family. Here Guarini, the author of "Pastor Fido," was born; and here Ariosto and Tasso resided, under the patronage of the Estes. In the library of the *Studio Pubblico* (University) is a portion of the "Orlando Furioso" in Ariosto's handwriting, with many corrections, and a copy of Tasso's "Gerusalemme Liberata," also with corrections; letters written by Tasso in prison; manuscripts by Guarini, etc. The house which Ariosto built, and in which he spent his later years, is No. 67 Via dell' Ariosto. His father's house is near the church of S. Maria di Bocche. The *Hospital of St. Anna* was the prison of Tasso for seven years, but the *cell* in which he is said to have been confined is a "sell" of the present century.

In the centre of the town rises the picturesque *Castello* dating from the latter part of the 14th century, the ancient stronghold of the house of Este. It is of interest for its frescoes, its historical associations, and for its gruesome dungeon where perished, among others, Parisina, immortalized by Byron.

Just south of the Castello, a *piazza* and a *monument to Savonarola* remind the traveller that in this city that reformer was born in 1452.

A short distance beyond is the fine old *Cathedral* (12th century) in the Lombard style, with elegant façade and unfinished bell-tower. The interior, which has been modernized, contains some paintings by Tura, Francia, and others.

In the southeastern part of the town is found the *University,* already mentioned, and some noteworthy churches: *St. Francesco,* with many domes, under one of which is a wonderful echo; *Corpus Domini,* where members of the Este family are interred;

and *Santa Maria in Vado*, the oldest church in Ferrara, though altered in the 15th century.

Near the last-named church is the *Museo Civico Schifanoia* (daily 10–4) in the palace of that name, which was originally a château built for the Este family and frescoed by native artists. Though somewhat damaged, the frescoes of Cossa, representing some of his best work, are of moment in the study of the Ferrarese School of Painting. The Museo contains antiquities, a collection of coins, etc. In the *Palazzo Costabile* may be found ceiling frescoes by Ercole Grandi.

In the northern part of the town, at the intersection of the *Corso Vittorio Emanuele* and the *Corso di Porta Po*, in the *Palazzo de' Diamanti* is the *Civic Picture Gallery* (daily 10–4) in which is a good representative collection of paintings of the Ferrarese School. Between the Picture Gallery and the *Station* is the Renaissance *Church of San Benedetto* in which are other interesting paintings.

BOLOGNA, of very ancient origin, was the Roman *Bononia*, an important city on the *Via Æmilia* (see p. 422). It is now a prosperous town of c. 130,000 inhabitants, the capital of the Emilia, thoroughly modern, though possessing reminders of its past in its mediæval walls, its picturesque palaces, towers, and arcades.

Two piazzas at right angles to each other mark the centre of the city: the *Piazza del Nettuno* with its elaborate Neptune fountain by Giovanni da Bologna, and the spacious *Piazza Vittorio Emanuele*. Around these are grouped a number of structures of historical and architectural interest. On the east side of the Piazza del Nettuno is the old *Palazzo del Podestà* where the poet-king Enzio was confined for 23 years. It contains a large hall named after this king. On the west is the *Palazzo Comunale*, begun in 1290, with a grand staircase by Bramante, and halls decorated with frescoes, statues, etc. On the south side of the Piazza Vittorio Emanuele is situated the *Church of S. Petronio* (14th century) which, as originally planned, was to have been the largest church in Italy. Though this plan was never realized, the building is still of great size. The façade is finished only in part, but that part is rich and beautiful, the sculptures of the central doorway being by Jacopo della Quercia. At one time Michelangelo's bronze statue of Julius II was placed over the doorway, but when the power of that pontiff waned in Bologna, the populace destroyed the statue, selling the bronze to Ferrara. It was forthwith made into the cannon 'Giuliano.' The interior of the church is grand and impressive, and is rich in sculptures and paintings.

Near S. Petronio is the *Museo Civico* containing the *Museum of Antiquities* (daily 9–4, Sun. 10–2), an excellent collection embracing Greek, Roman, and Etruscan remains. South of this, in the *Archiginnasio*, formerly occupied by the University, is the

Town Library. Here Galvani made the discovery that perpetuates his name.

To the north of the Piazza del Nettuno in the Via Indipendenza is the Renaissance *Cathedral* with some unusual features in its interior. The *Via Rizzoli*, the busiest street in Bologna, leads from the Piazza Nettuno to the *Piazza Porta Ravegnana* in which rise to a dizzy height *twin Leaning Towers*, survivors of the 180 *torri* with which mediæval Bologna bristled. The *Torre Asinelli*, built in 1109, is 320 feet high and leans about 4 feet; there is a good view from the top. The *Torre Garisendi* is only 163 feet high, but leans about 10 feet. The *Loggia de' Mercanti* (*Chamber of Commerce*), not far from the towers, is an elegant Gothic structure of the 13th century.

From the *Piazza Porta Ravegnana* five streets radiate to as many of the city gates. Taking the Via Zamboni to the northeast, we reach the *Church of S. Giacomo Maggiore* where members of the Bentivoglio family are interred, and in which are paintings by Francia and Costa and some fine sculptures; the *Oratory of S. Cecilia*, adjoining the church, frescoed by Costa and Francia and their pupils; the old *Palazzo Poggi*, now the *Library of the University* (1119) containing some 200,000 volumes and 5000 MSS., some of great value (the celebrated Mezzofanti, master of 58 languages, was once the librarian); the more modern *University buildings;* and the *Accademia di Belle Arti* (daily 9–4) which houses the valuable *Picture Gallery*, rich in paintings of the "school of the Carracci" (to which Guido and Domenichino belonged), but possessing also a representative collection of the earlier Bolognese school of Costa and Francia. The gem of the collection is the renowned "St. Cecilia" of Raphael.

Returning by way of the Via delle Belle Arti we pass the *Palazzo Bentivoglio*, the old residence of Bologna's ruling family in the 15th century. On the *Piazza S. Martino* is the church of that name containing a noteworthy Francia.

Several blocks west of the Piazza Vittorio Emanuele is the imposing early-Gothic *Church of S. Francesco*, recently restored and containing some interesting modern chapels.

But without doubt the most interesting church of all is the sepulchral *Church of S. Domenico* in the southern part of the city, with its *Arca di S. Domenico* of white marble adorned with the exquisite work of several great sculptors from Niccolò Pisano to Michelangelo, the canopy being the work of Niccolò dell' Arca. There are several other noteworthy tombs, as those of Guido Reni and King Enzio. The choir stalls and, in the sacristy, the terra-cotta *statue of St. Dominic* should not be missed.

In the region to the east and north of S. Domenico are the three churches: *S. Giovanni in Monte* containing paintings by Costa and Guercino and some terra-cottas of note; *S. Stefano*, a group of eight buildings, the most interesting of which is the circular *S. Sepolcro*

dating originally from the 10th century; and the Gothic church of *S. Maria dei Servi* with a forecourt and portico and containing paintings and sculptures.

Of the many private palaces which are scattered over a wide area, mention may be made of that of *Bevilacqua* on the Via d' Azeglio, a Renaissance structure possessing a beautiful court (here sat the Council of Trent in 1547); the *Palazzo Sampieri* on Via Mazzini and the *Palazzo Fava* on Via Manzoni, each decorated with frescoes from classical subjects by the Carracci and Guercino. In the Via Maggiore is a house built in 1825 by Rossini the composer; and the houses of Guercino and Guido are also pointed out.

Two parks add beauty to the city: the *Giardino Pubblico* in the northern part, on the site of the old *Castello*, with its ball ground and handsome flight of steps leading down to the street below; and the *Giardini Margherita* at the other extreme of the city outside the walls — the favorite promenade of the citizens.

Outside the walls (a walk of less than a mile) rises *S. Michele in Bosco*, formerly a monastery; and on another eminence, about three miles from the city, is the splendid pilgrimage-church of *La Madonna di S. Luca*, built in 1731. It takes its name from a picture of the Virgin said to have been painted by St. Luke. There is an arcade of 635 arches along the height, which commands a grand prospect, stretching from the Apennines to the Adriatic. About a mile from the city is the *Campo Santo*, well worth a visit. The building is an old monastery (14th century), devoted to its present use in 1801. It is on the site of an Etruscan burial ground, discovered in 1869.

From Bologna excursions may be made to Modena (23 miles, cf. p. 354); to Ravenna (52 miles, cf. p. 423); and to Faenza (31 miles, cf. p. 424), whence, instead of returning to Bologna, one may proceed southwest to Florence (63½ miles).

The railway from Bologna to Florence (82½ miles) crosses the Apennines from the plains of Lombardy to the valley of the Arno, and is a grand piece of engineering. There are forty-five tunnels, two of which are more than a mile long, with galleries, bridges, viaducts, and embankments in uninterrupted succession. There are beautiful views (mostly to the left) of the wild scenery of the Apennines, and farther on of the fertile plains of Tuscany, "the garden of Italy."

Pistoia is 61½ miles from Bologna, and the junction for the line from Florence to Pisa. It is the Roman *Pistoria*, and lies near the scene of the defeat and death of Catiline in 62 B.C. It became an important city in the Middle Ages. It was early famous for its ironworks, and gave its name to the *pistol* which was invented here. The *Cathedral* has a fine exterior of black and white marble (13th century), but the interior has been restored in bad taste. It contains some elegant monuments and sculptures, and a silver altar (1314–1466) unsurpassed in its way. The *Campanile* was originally a fortified tower, and still bears the coats of arms of the old gov-

ernors of the town. The *Baptistery*, octagonal in form, is a Gothic structure of the 14th century, with a large font probably a hundred years older. Near the Baptistery is the Gothic *Palazzo Pretorio* with a picturesque court. Opposite this is the *Palazzo Comunale* containing a small collection of paintings. The *Ospedale del Ceppo* contains a fine terra-cotta frieze by Giovanni della Robbia. The *Church of S. Andrea* has sculptures of the 12th century on its façade, and a remarkable pulpit by Giovanni Pisano (1298–1301). Other churches of interest are: *S. Maria dell' Umiltà*, a polygonal structure with a beautiful interior (its dome is by Vasari); *S. Giovanni Evangelista* in Pisan Romanesque, with a noteworthy pulpit and font, and an exquisite terra-cotta group — "the Visitation" — by Luca della Robbia; *S. Domenico* and *S. Francesco al Prato* with noteworthy paintings and sculptures; and *S. Bartolomeo* with its curious pulpit. The *Villa Puccini*, a mile from the city, has beautiful gardens, with works of art, etc.

Midway between Pistoia and Florence is *Prato*, for which see p. 361.

FROM MILAN TO FLORENCE

The railway of 134 miles from Milan to Bologna lies through Piacenza (42 miles), Parma (78 miles) and Modena (111 miles). At *Codogno* (35½ miles) one may, by taking a branch line of 16 miles, proceed to Cremona. On leaving Cremona, the tourist may either return to Codogno and continue his journey to Piacenza, or, avoiding Piacenza, go south to *Borgo San Donnino*, where connection is made for Parma.

CREMONA, situated on the Po, with some 30,000 inhabitants, has had a long and checkered history from the days when it was the capital town of the Celtic tribe of Cenomani and later an important Roman camp, to modern times. In the 16th and 17th centuries it was noted for its violin-makers. The *Piazza del Comune*, the civic centre of the town, has been characterized as "the ideal Piazza of the Middle Ages." Surrounding it are fine old mediæval buildings, among them the *Palazzo Pubblico*, containing a few pictures, and the *Palazzo de' Giureconsulti*. The square is dominated by the *Torazzo*, a tower — the highest in Italy (397 ft.) — connected with the Cathedral and built in the 13th century. The *Cathedral* itself (12th century) has a very rich façade, and contains fine pictures by Pordenone and other masters. Near the Cathedral are the octagonal *Baptistery* and the *Campo Santo* with a curious old pavement. The churches of *S. Agata*, *S. Sigismondo*, *S. Pietro al Po*, and others are all adorned with the works of Cremonese artists. In the old *Palazzo Reale* (1245) is housed the *Museo Civico*, an interesting collection of paintings, sculptures, and other works of art.

Piacenza (in French, *Plaisance*) was the Roman *Colonia Pla-*

centia, an important outpost guarding a passage of the Po. It was also an important place in mediæval times. The *Piazza de' Cavalli*, so named from its equestrian statues of the Dukes Alessandro and Ranuccio Farnese (c. 1620) is situated in the centre of the town. Here is the *Palazzo del Comune*, a picturesque building of the 13th century. The *Cathedral* (12th century) is adorned with frescoes by Guercino and other masters. *S. Maria della Campagna* contains some admirable frescoes by Pordenone. *S. Sisto*, for which Raphael painted the "Sistine Madonna" (now at Dresden), has a copy of that picture, with others of less note.

PARMA, on the Via Æmilia, is another ancient city, having been founded by the *Etruscans*, and afterwards made a Roman colony. In recent times it has been the capital of the Duchy of the same name. The *Cathedral* " is one of the finest Gothic churches in Italy, and vividly recalls Verona, while it has a unique and most beautiful feature in the three light-columned galleries that traverse the façade one above another" (Howells). The dome is adorned with an "Assumption" by Correggio, one of his last great works, and very beautiful, even in its present half-obliterated condition. The adjacent *Baptistery* (1196–1270) is one of the best of its class in Italy. The church of *S. Giovanni Evangelista* is chiefly interesting for Correggio's frescoes in the dome, which are less injured than those in the Cathedral. *La Madonna della Steccata* is a very handsome church, with celebrated frescoes by Parmigianino. In the old *Convento di San Paolo* is another famous ceiling, frescoed by Correggio, fortunately well preserved (best seen, 10–12).

In the *Palazzo della Pilotta* (16th century) are to be found the *Picture Gallery* (daily, 9–4) which has many excellent works of Correggio, Parmigianino, the Carracci, and other masters; the *Museum of Antiquities* which is the best in Northern Italy, and the *Library* which contains more than 200,000 volumes and 5000 MSS., some of which are historically interesting.

Modena, the Roman *Mutina*, was formerly the capital of the Duchy of Modena. It has a Romanesque *Cathedral*, built 1099–1108, with a campanile (known as *La Ghirlandina*, from a bronze garland on the vane) 335 feet high, and one of the finest in Italy. Here "Tassoni's bucket" is kept, which was taken in a raid on Bologna, in 1325 — if it be "the true one." Tassoni was a native of Modena, and has a monument (1860) near the Cathedral. In the *Albergo Arti* is the *Picture Gallery*, which contains many good paintings, though no very famous ones; also a *Library* rich in old MSS., once the property of the Este family; and the *Museo Lapidario* with Roman and Mediæval tombs, sculptures, inscriptions, etc.

In the Middle Ages Modena was noted for her terra-cotta sculptures, of which two fine examples may be found in the churches of *S. Giovanni Battista* and *S. Francesco*. In the former: a "Pietà" by Guido Mazzoni (1480); in the latter a "Descent from the

Cross," consisting of 13 life-size figures, by Begarelli (16th century).

It is 22½ miles from Modena to Bologna, where the line joins that from Venice to Florence, for which see p. 350.

FLORENCE

The Art Capital of Italy

FLORENCE (in Italian, *Firenze*, the Roman *Florentia*) is equally noted for the beauty of its situation and its attractions for the tourist. No other city in Italy, not even Rome itself, makes a stronger appeal to the lover of art and of the beautiful. For even a hurried inspection of the more prominent objects of interest a week will barely suffice, and a month would be a brief time for a less superficial survey.

Art Collections

The *Piazza della Signoria* is the historic, as it is the business, centre of Florence. Here Savonarola was hanged and then burned (1498). A tablet in the pavement commemorates this event. The *Palazzo Vecchio*, the old Capitol of the Republic, and subsequently the residence of Cosmo I, was begun in 1298, from designs by Arnolfo di Cambio, and is a striking example of the Florentine castles of the Middle Ages. At the entrance is Bandinelli's group of Hercules and Cacus, while in a corresponding position at the north angle of the palace is the city's emblem, the *Marzocco* (original by Donatello in the Bargello), or lion of Florence. The Court is adorned with sculptured columns and an elegant fountain with a figure by Verrocchio. Of the various rooms in the palace open to visitors, the most interesting is the *Great Hall* frescoed by Vasari and containing a *statue of Savonarola* by Paggi. It was in this hall that the Italian Parliament sat during the years in which Florence was the capital of United Italy. Of interest also are the *apartments* of Cosmo I and his wife Eleanora. In the tower is the little room in which Savonarola was imprisoned. Near the palace is a magnificent fountain, of the time of Cosmo I, and the equestrian statue of Cosmo by John of Bologna (1594). In the same square is the *Loggia dei Lanzi* (14th century), an open vaulted hall, beautiful in itself and for the masterpieces of sculpture which it enshrines. Adjacent to this is the *Portico degli Uffizi*, erected by Vasari (1560–1574), adorned with statues of celebrated Tuscans. In the second story of the building is the famous *Uffizi Gallery* (daily, 10–4; 3 *l.*, but free on Sunday), founded by the Medici, and one of the largest and choicest collections in the world. Catalogues may be obtained at the entrance. The collection, recently arranged chronologically by Schools, thus showing the development

of Italian painting from the 14th to the 16th century, is second to none in its value in the study of Italian painting. The corridors are hung with tapestries from the Medici looms and adorned with statuary. At the end of the first corridor is the cabinet of gems and precious stones, while off the third corridor are the rooms reserved for the collection of Venetian paintings (now in the Pitti); the Dutch and Flemish paintings; the large collection of drawings by the great Italian masters and the *Niobe Room*. The *Tribuna*, so long known as the inner sanctuary of this temple of art, in which the choicest paintings of the collection were gathered, has now been changed, its paintings scattered to their various schools. But the statuary, which includes the "Venus de' Medici," the "Wrestlers," and other pieces of ancient sculpture, still remain.

On the opposite side of the river is the *Pitti Palace*, begun in 1440, by Luca Pitti, enlarged a century later by the Medici, further extended in the 16th and 18th centuries, and completed only in our own day. The *Picture Gallery*, which is connected with the Uffizi Gallery by a covered way over the Ponte Vecchio (an additional fee), contains about 500 paintings, all good and many of them masterpieces. Besides the pictures, there are beautiful sculptures, vases, mosaics, etc., scattered through the rooms. Those who have not seen *Royal Apartments* elsewhere will wish to see those on the first floor of the Palazzo Pitti, entered from a door in the south façade (Tues., Thurs., Sun., 10–4; 2 *l.*).

The *Academy of the Fine Arts* (daily 10–4, 2 *l.*, free on Sunday) has an interesting collection of Primitives, most of its former treasures having been removed to the Uffizi and to San Marco. Eventually the Academy will contain the works of 17th century and modern artists. Michelangelo's famous "David," which stood formerly in front of the Palazzo Vecchio, is still here; and in the same room is an interesting collection of casts of his other great works.

The *Archæological Museum*, 29 Via della Colonna, has an exceptionally fine collection of Etruscan exhibits, as also of Egyptian, Greek, and Roman. Three rooms are devoted to Greek Vases; among them is the famous François Vase. The *Museum of Natural Science*, 19 Via Romana, near the Pitti, is a large and valuable collection. (For the *Museo di San Marco*, see p. 359, and for the *National Museum* in the Bargello, see p. 360.

Churches

The *Cathedral* (*Il Duomo* or *S. Maria del Fiore*) was begun in 1298 by Arnolfo di Cambio, and the work was continued by Giotto and Brunelleschi, the dome being the design of the latter, competition for the construction of which Vasari has described so racily. It consists in reality of two domes, an inner and an outer,

with a winding stairway between, up which one may make a most interesting ascent to the top. Architects justly regard this dome as a marvel of engineering science, and come from all parts of the world to inspect it. The length of the nave is 556 feet, the breadth through the transepts 342, and the height to the top of the cross on the dome 352 feet. The façade, after being half finished, was taken down in 1586 to be replaced by a new one that was never erected. This deficiency is now supplied by the beautiful façade begun in 1875 and finished in 1884. The interior is grand and impressive, though the walls are quite bare of decoration. The stained glass is of the 15th century. There are many interesting monuments, statues, and other sculpture, bronzes, terra-cottas, etc.

To the rear of the Cathedral is the *Opera del Duomo* which contains, among other interesting objects, the celebrated *Singing Galleries* of Luca della Robbia and Donatello.

The *Campanile*, the unrivalled work of Giotto, is 292 feet high, coated with many-colored marbles and adorned with statues and reliefs by Donatello, Andrea Pisano, and other masters. From the top (2 *l.* for 1 or 2 persons) there is a delightful view of the city and the surrounding country.

Opposite the Campanile is the *Bigallo*, a beautiful Gothic loggia (1352–1358), now an orphan asylum.

The *Baptistery* (12th century), at the west end of the Cathedral, is remarkable for its bronze doors, especially those by Ghiberti; the one nearest the church being the subject of Michelangelo's oft-quoted comment that they are worthy of being the gates of Paradise. The mosaics within the dome are interesting, but are not easily made out in the dim light. The flooring in many patterns of colored marbles is also worthy of study.

The Franciscan church of *Santa Croce*, begun in 1294, completed in 1442 (except the façade, built 1857–1863), has well been called "the Westminster Abbey of Florence," "the Pantheon of Tuscany." It contains the tombs of Michelangelo, of Alfieri (by Canova), of Machiavelli, of Galileo, of Rossini, and of many of lesser fame; and also the unoccupied tomb of Dante, whose body lies in Ravenna. To the right of the high altar is the little *Bardi Chapel* frescoed by Giotto with scenes from the life of St. Francis, which Ruskin thought "the most interesting and perfect little Gothic chapel in all Italy." In the *Peruzzi Chapel* are more frescoes by Giotto, equally fine. The church contains other early paintings and much admirable sculpture. Of special moment is the *Marble Pulpit* by Benedetto da Maiano, which has been described as "the most beautiful pulpit in Italy." In the old cloisters of the church is situated the *Cappella di Pazzi* designed by Brunelleschi — a perfect example of Renaissance architecture. A visit to the *Marble Mosaic Works* near Santa Croce is of unusual interest.

Near the railway station is *S. Maria Novella* (1278–1371), a

large and elegant Gothic church built by Dominican monks, with a distinguished façade (1470) designed by Alberti. It contains noted frescoes by Orcagna, Ghirlandaio, and Filippino Lippi; the Sienese Madonna formerly ascribed to Cimabue and Brunelleschi's wooden crucifix, the rival of Donatello's in Santa Croce. The *Spanish Chapel* (entered from the Green Cloisters to the left of the church), so called because it was used by the Spanish Embassy on the occasion of the marriage of Cosmo I to Eleanora of Toledo, is decorated with remarkable allegorical frescoes, the work of early Sienese and Florentine artists.

On the Piazza S. Lorenzo is Bandinelli's *statue of Giovanni delle Bande Nere* ("John of the Black Bands"), with stalls of books about, such as that on which Browning in 1862 found the "square old yellow book" with the "crumpled vellum covers." A lira made it his; from it Browning drew the story and the inspiration for his masterpiece "The Ring and the Book." Facing the square is the *Church of S. Lorenzo*, with unfinished façade. It was founded by St. Ambrose in 394; underwent restoration in the 11th century; and in 1425 was enlarged and rebuilt by the Medici and other Florentine families. Of it, Ferguson acknowledges that "no [other] church is freer from bad taste." The *Old Sacristy* is a wealth of sculptured figures in terra-cotta, bronze, and marble, largely the work of Donatello who was buried in this church. The *Cappella de' Medici* or *Chapel of the Princes*, as begun in 1604 by Fernando I was "intended to enshrine the Holy Sepulchre, which the Grand Duke hoped to 'acquire' through the agency of an Emir; but the thieves being discovered through 'the malice of the Greeks,'" the scheme was given up, and Cosmo II converted the room into the burial-chapel of the grand dukes. Beneath the floor in the centre lies Giovanni delle Bande Nere, ancestor of the younger branch of the Medici; and around him lie all of his race, from Cosmo I (d. 1562) to Gian Gastone (d. 1737), the last to rule, "all buried here with their wives and children, and also with their crowns, as no Medici deigned to wear that of his predecessor" (Bemporad). The chapel is octagonal in form, surmounted by a dome, the walls being entirely encrusted by marbles and mosaics in stone. Over $4,000,000 was lavished by the Medici on the construction and embellishment of this room. By comparison the *New Sacristy*, built by Michelangelo in 1520–1524, as a mausoleum for the elder branch of the Medici, appears, at first glance, severely plain. But a second glance convinces the visitor of the rare beauty and restraint in the Renaissance walls, while in the marbles of "Day" and "Night," of "Dawn" and "Twilight" and the statues of the two Medici, he sees some of the boldest conceptions of Michelangelo's genius. In the cloisters, to the left of the church, is the entrance to the *Biblioteca Laurenziana* (9–3, except Sundays and festivals; fee to custodian), remarkable for its old editions of classical authors, and especially for its rare and valuable MSS.

San Marco is the church of the Dominican monastery to which Savonarola, Fra Bartolomeo, and Fra Angelico belonged. The suppressed monastery, now the *Museo di San Marco* (daily, 10–4; 2 *l.*, free on Sundays), contains famous frescoes by Fra Angelico, etc. Within one of the rooms of this Museo have lately been gathered the other Florentine paintings of Fra Angelico. In the refectory is Ghirlandaio's "Last Supper." In the cell of Savonarola are preserved relics of that reformer.

Santissima Annunziata, a very elegant church, contains the sanctuary of Our Lady of the Annunciation, one of the most highly revered shrines in Tuscany. In the forecourt and cloisters are frescoes by Andrea del Sarto, Cosmo Rosselli, Baldovinetti, and others.

In the Piazza dell' Annunziata is the *Palazzo Riccardi-Manelli* (1565), associated with Browning's poem of "The Statue and the Bust." The *bust* exists only in the poet's fancy, but the *statue* is that of the Grand Duke Ferdinand in the square. Opposite is the *Foundling Hospital*, with the famous medallions of infants in swaddling clothes by Andrea della Robbia.

Or San Michele (built for a corn-hall in 1284, converted into a church in 1337) has an unusually pleasing exterior with statues by noted sculptors in niches on its four sides. It contains Orcagna's famous *Shrine of the Virgin*. Behind San Michele is the picturesque *Arte della Lana*, the headquarters of the old Guild of wool-weavers.

La Badia (1625, opposite the Bargello), with its graceful campanile, has a fine painting by Filippino Lippi and some notable sculpture. *Santa Trinità*, nearly opposite the American Express Company's Office, has a fine Gothic interior, with frescoes by Ghirlandaio and a remarkable Tomb by Luca della Robbia.

On the left side of the river is the church of *S. Maria del Carmine* (founded in 1268, rebuilt after being destroyed by fire in 1771), famous for the epoch-making frescoes by Masaccio in the *Brancacci Chapel*. Near by is *S. Spirito*, a Renaissance structure of noble proportions designed by Brunelleschi. On the hill back of the *Piazzale Michelangelo* is the interesting old church of *S. Miniato* (11th century) with a façade of colored marbles and a beautiful interior. A raised choir and crypt visible from the nave are features of this rare example of Tuscan Romanesque. Near the church may be seen fragments of Michelangelo's fortifications.

Palaces

Of the many fascinating old palaces one passes on the different streets, the most imposing is the *Palazzo Strozzi*, a magnificent example of domestic architecture. Less massive and with chaste ornamentation is the *Palazzo Rucellai*, designed by Leon Battista Alberti. The *Palazzo Riccardi*, built for the Medici by Michelozzo,

is now the *Prefecture*. Visitors are admitted to the *Medici Chapel* where are the "happy frescoes" by Benozzo Gozzoli. In this palace, also, is the *Biblioteca Riccardiana*, rich in MSS. of much historic interest (9–5 daily, except Sunday). The *Palazzo del Podestà* (commonly known as *Il Bargello*), built in the 13th century for the Podestà, or chief magistrate, and in the 16th century used as a prison, now contains the *National Museum* (10–4; 2 *l.*, free on Sundays), a collection intended to illustrate the "history of mediæval and modern culture in Italy." Among its most treasured possessions are the statues by Donatello, Verrocchio, and Michelangelo, the specimens of Della Robbia work and John of Bologna's "Mercury." The court of the palace, with its grand old staircase, and walls hung with the coats of arms of the former Podestàs, is a favorite subject for artists.

The *Casa Guidi*, long the residence of the Brownings, is in the Piazza S. Felice, near the Pitti Palace. The *house of Michelangelo*, No. 64 in the Via Ghibellina, contains a small collection of pictures and antiquities; the *house of Dante*, where he was born (1265), is in the Via Dante Alighieri, No. 2; that of *Amerigo Vespucci*, in the Borgo Ognissanti (his tomb is in the *Church of Ognissanti*); that of *Machiavelli* is No. 16 in the Via dei Guicciardini (No. 17 was once the residence of the historian *Guicciardini*); that of *Galileo* is No. 13 Via Costa San Giorgio; that of *Bianca Capello*, No. 26 Via Maggio. These and other buildings of historic interest are marked by memorial tablets.

Environs

The mediæval city walls have disappeared, except on the left side of the river, leaving the gates standing alone and connected by broad avenues. On their line, in the eastern part of the town, is situated the *Protestant Cemetery* which contains the graves of Mrs. Browning, W. S. Landor, A. H. Clough, Theodore Parker, with many others of less note.

The ancient *bridges* over the Arno will attract the stranger's attention. The oldest is the *Ponte alle Grazie*, built in 1235, recently restored. The *Ponte Vecchio* was rebuilt in 1362, and is remarkable for its double line of shops. The *Ponte S. Trinità* is a handsome bridge of the 16th century, with statues of the Seasons. The *Ponte alla Carraja* was originally built in 1218, but the present structure is of the 16th century. There are also two modern suspension bridges of iron, the lower of which leads to the *Cascine*, the park of Florence, a favorite promenade, especially on Sundays and holidays.

The *Boboli Gardens* (open to the public on Sun. and Thurs. afternoons) are in the rear of the Pitti Palace. They were laid out in 1500, and are beautifully kept. From the more elevated points there are admirable views of the city and the suburbs.

A visit to Florence would not be complete without a drive (or walk) over the *Viale dei Colli*, the hilly road leading to the height of S. Miniato and the *Piazzale Michelangelo* in the centre of which is a copy of the famous "David." From this square, as well as from the roof of S. Miniato, one may get a charming view of the city and the valley of the Arno. The return may be made by the shaded *Viale Machiavelli* leading to the *Porta Romana* (delightful to take about sunset).

EXCURSIONS FROM FLORENCE

The possible excursions from Florence run into the scores. We can mention only the more significant.

The drive (or tramp) over the *Viale dei Colli* (see above) may be modified by turning to the south from near the highest point and proceeding to the *Torre al Gallo*, where Galileo is said to have studied the stars, and whence, especially near evening, are to be had magnificent panoramic views of Florence and the valley of the Arno. Near by is the *Villa* where the great astronomer lived and was visited by Milton. The return to the city may be past the *Villa Poggio Imperiale*, or as one's fancy leads him.

Three miles south of the *Porta Romana* (reached by tram) is the **Certosa di Val d'Ema**, imposing in structure, and in a beautiful situation just above the confluence of the Ema with the Greve. This monastery was erected after 1341 by Niccolo Acciaioli. The lower church serves as a mortuary chapel of the Acciaioli family. There is much of interest, including the *Smaller* and the *Larger Cloisters* and views of the countryside.

One goes to **Doccia** (c. 6 miles), via *Sesto Fiorentino* (on the railway to Pisa) to visit the *Manifattura Ginori*, a huge ceramic manufactory, which produces, together with its products in many styles, "excellent copies of Della Robbia work." The exhibition rooms are open 9.30–12 and 2.30–4.30; in summer, 8–11 and 2.30–5.30.

Five miles beyond Sesto Fiorentino (also on the line to Pisa) is **Prato**, to which, in the 15th century were attracted many Florentine artists "so that a visit to it is indispensable to those who desire to be thoroughly acquainted with the early-Renaissance style of Florence" (Baedeker).

Its *Cathedral* is a combination of styles harmoniously blended. At the southwest corner of the façade is an open-air pulpit built by Donatello and Michelozzo for the purpose of the public exhibition of the Girdle of the Virgin — the highly prized possession of this Cathedral. Many other artists have helped to beautify the building, among them Filippo Lippi and Andrea della Robbia. Interesting, too, is the *Church of the Madonna delle Carceri*, in the form of a Greek cross, the interior of the dome adorned with a Della Robbia frieze.

But of the shorter excursions from Florence, there are two of compelling charm that should on no account be overlooked:

On the mountain (970 ft.) 3 miles northeast of the city and easily reached by tram, is **FIESOLE** with magnificent situation, overlooking Florence and the valley of the Arno. It was an ancient Etruscan town, and parts of its polygonal walls are still to be seen. Early taken by the Romans who called it *Fæsulæ*, it became a typical Roman town, of which interesting memorials are to be seen in the ruins of its *Theatre* and *Roman Temple*, and in the objects in its little *Archæological Museum*. The ruins are just beyond the *Cathedral*, which fronts the *Piazza Mino da Fiesole* (the terminus of the tramway). The Cathedral is one of the earliest churches in the Tuscan-Romanesque style, whose chief glory is its slender *Campanile*, which, when seen through a certain long avenue of trees, becomes a joy to the eye. On the site of the Roman "arx" is a small *Franciscan Monastery*, which has little of interest save the views it affords. On the way back to Florence, the tram passes the *Monastery of S. Domenico di Fiesole*, where lived Fra Angelico before his removal to San Marco in Florence.

But if it be possible, even greater is the charm of an excursion to **VALLOMBROSA** (3140 ft.) on the Pratomagno Chain, which may be reached by train to *Sant'Ellero* (16 miles), and cable-railway thence to *Saltino* (5 miles), or by motor car from Florence. The lions are four: the views, from a hundred points, the views; the old *Convent of Vallombrosa*, since 1870 a national School of Forestry; the former hermitage of *Il Paradisino* (3336 ft.), now an annex to the *Albergo della Foresta* near the convent; and the forests, which are, perhaps, the finest in Italy. So attractive are they and so well kept, that a visit to the peninsula is hardly complete without a tramp through these woods which have given to Milton one of his finest similes — "thick as autumnal leaves . . . in Vallombrosa." The ascent of the Pratomagno (5223 ft.) may be made from here in 4 or 5 hours (guide, 15 *l.*), with many fine views on the way and from the top.

Longer excursions may be made to Pistoia (21 miles, cf. p. 352); to Lucca (47½ miles, cf. p. 372); to Pisa (62½ miles, or, if via Empoli, 48, cf. p. 373); and to Arezzo (28 miles, cf. p. 363).

FROM FLORENCE TO ROME

There are five routes from which one may choose, when planning a trip from Florence to Rome:

(1) There is the direct route, which allows of stops at Arezzo and Orvieto.

(2) There is the route via Teróntola, Foligno, and Orte, which allows of visits to Perugia and Assisi.

(3) There is the route via Empoli and Chiusi, which permits visits to Siena and Montepulciano.

(4) There is the route via Attigliano, which enables one to visit Viterbo and Cività Castellana or Bracciano, etc.

(5) There is the route via Pisa and the Coast Line.

(1) Via the Direct Route

By the direct route by rail from Florence to Rome it is 197½ miles. After leaving Florence, the train gradually ascends the valley of the Arno, with, ofttimes, beautiful low mountains on either side, until at 54½ miles one reaches Arezzo.

AREZZO (the ancient *Arretium*), one of the twelve confederate cities of the Etruscans, with a present population of c. 17,000, is pleasantly situated on a gently sloping hill, amid beautiful environs. It is enclosed within mediæval walls, which form an irregular pentagon. Of old it was the birthplace of Mæcenas, as also in later days of Petrarch (the house still stands in the Strada dell' Orte); of Vasari, and the Aretini; yes, and of Caponsacchi of Browning's "The Ring and the Book"; and lovers of Browning will find the place of surpassing interest as the scene of the earlier part of the story of that greatest *tour de force* of the pen in English, or, for that matter, in any language. 'Tis best to find one's way up the *Via Guido Monaco* to the *Piazza Umberto Primo*, on which fronts the *Church of San Francesco*. Within are important frescoes by Spinello Aretino; and in the choir, still more interesting frescoes by Piero della Francesca; "one of the finest monuments of Italian art," they have been called. Two blocks away is *S. Maria della Pieve*, with impressive open tower and "pillared front," with most unusual interior, all lovingly restored as it was originally built. It is the church of Caponsacchi! Behind it is the picturesque *Piazza Vasari*. On the west of this square is the striking apse of the Pieve and the handsome façade of the *Fraternità della Misericordia*, now turned into law courts, and on the north the long *Logge* of Vasari. Facing the western end of the Logge is the *Palazzo Pubblico*, its façade decked with armorial bearings, and its interior a prison. Two blocks to the north is the *Cathedral*, dating from the 13th century, with later additions, an admirable piece of Gothic, with very beautiful painted windows, a handsome high altar with marble sculptures, and some paintings and monuments of note, among them the tomb of Pope Gregory X. East of the Cathedral is the *Passeggio del Prato*, a well-shaded park, bounded on the east and north by the city walls which on the north form an escarpment so low as to permit of magnificent views of the Arno and the Apennines, but fall away for many feet toward the valley. Some blocks to the northwest is the *Municipal Museum* with a good collection of Etruscan vases, bronzes, majolicas, etc., and the *Municipal Picture Gallery*. A block south is the

handsome Renaissance *Church of Santissima Annunziata. Vasari's house*, in the Strada S. Vito, contains some of his works. A few blocks east of the *Station* are the interesting remains of the *Roman Amphitheatre.*

Cortona (17 miles from Arezzo) is a very ancient town on a hill overlooking Lago Trasimeno and the beautiful Valle di Chiana. There are extensive remains of Etruscan walls, and the *Museum* contains many Etruscan bronzes, vases, inscriptions, etc., found in the neighborhood. The *Cathedral* and several other churches are adorned with pictures by Fra Angelico, Signorelli, and later painters.

Teróntola (76 miles) is the junction for Perugia and Foligno. Beyond Teróntola the railway runs for miles not far from the western bank of the *Lago Trasimeno*, the *Lacus Trasimenus* of the Romans, an irregularly shaped lake about 30 miles in circumference and from 8 to a dozen miles across. Its beauty is enhanced by its three small islands, and the surrounding mountains. After half a dozen miles one notes on the left, on a promontory jutting into the lake, the finely perched town of *Castiglione del Lago.* At *Chiusi* (93½ miles) the line is joined by that from Empoli and Siena.

ORVIETO (119 miles) is a city set on a hill, the cone of a long-extinct volcano, on what is probably the site of *Volsinii*, another of the twelve confederate cities of the Etruscans. It was long the summer residence of the Popes. A funicular railway, connecting with all passenger trains, leads from the Railway Station to the "front door" of this city of c. 7000 people. On the left is the *Fortress*, which has been turned, in part, into a garden and an amphitheatre. South of the centre of the town rises the *Cathedral*, one of the noblest Gothic churches in Italy. It was begun in 1290, but not completed until nearly three centuries later. The façade is grand and beautiful, adorned with admirable statues, mosaics, and reliefs. Within there is much exquisite sculpture, with frescoes by Signorelli (1499) which are alone worth a long journey to see. The *Cappella del Corporale* contains a remarkable silver shrine of the 14th century. Of the other churches *S. Giovenale* and *S. Domenico* are the most notable. The *well of S. Patrizio* (16th century), reached by a double flight of spiral stairs, 250 in number, is one of the curiosities of the place.

In the Etruscan Collection of the *Museo Civico* are housed the many interesting objects found in the ancient Etruscan necropolis discovered in 1874 on the highway between the town and the station.

There is a wondrously delightful description of Orvieto and the building of its Cathedral in Norton's "Notes of Travel and Study in Italy," with which the prospective tourist should become acquainted.

From Orvieto the railway follows for a few miles the Paglia,

and then for many miles, the Tiber. *Attigliano* (137 miles) is the junction for Viterbo; and at *Orte* (144 miles), branches the line for Foligno and Ancona. For some miles beyond the *Cività Castellana Station*, one obtains views of Monte Soracte (cf. p. 400). Beyond *Castel Giubelio* (191 miles) the tourist catches his first sight of the dome of *St. Peter's*, and on the left the Sabine and Alban Mountains. Then, after making a wide circuit of several miles, one sets foot, at last, in the Eternal City.

(2) Via Terontola and Foligno

The route from Florence to Terontola (76 miles) has been described in Route (1) above. At *Terontola* the traveller changes for the line for Foligno. Beyond Terontola the railway skirts for miles the *Lago Trasimeno*, which from its northern shore is far finer than as seen from its western banks. Those enthusiasts who pronounce it, when so viewed, as the finest of all the Italian lakes cannot be far wrong. The northern banks were the scene in 217 B.C. of the disastrous defeat by Hannibal of the Roman army under the consul Flaminius.

PERUGIA (the Etruscan and Roman *Perusia*, 103 miles from Florence) is another of the twelve cities that formed the famous Etruscan League. It has had a varied and dramatic career from early antiquity to the present time. It is now the capital of Umbria with a population of c. 20,000.

Situated on a hill 1300 ft. above the valley of the Tiber, it must be reached by tram or motor car from the railway station. As the tram winds its way up to this 'Empress of Italian hill-towns,' one catches glimpses of the vine-covered plain below and the hoary walls and towers of the old town above. The finest view, however, is to be had at the end of the line on the terrace of the *Prefettura* (built on the site of the old Citadel, destroyed in 1860) where, stretching below one like a map, is the broad Umbrian Plain with its soft loveliness, bordered by a low range of mountains on which may be discerned many a hill-town and in the background the lofty Apennines. A lovelier sight would be hard to find.

But Perugia herself is a fascinating town with delightful old buildings and winding streets that promise a surprise at every turn. The city is most irregular in shape, following the contour of the hill which sends out spurs in several directions; and the streets are all on different levels, some being little better than stairways. The paving is admirable and is usually very clean.

The centre of Perugia's civic life is the *Corso Vannucci* (named after her great artist) which ends in the *Piazza Municipio*. This piazza is bounded on three sides by the *Cathedral*, the *Episcopal Palace* and the *Palazzo del Municipio*. In the centre is the graceful *Fonte Maggiore* (1277–1280), the work of Niccolò and Giovanni Pisano and Arnolfo di Cambio at their best. The Palazzo del

Municipio (1281–1333) "offers one of the most perfect Gothic façades to be found in Italy. The flight of marble steps is guarded from above by the bronze griffin of Perugia and the Baglione and the bronze lion of the Guelf faction." The chief entrance is from the Corso. The building contains a number of fine old council halls and has, on its third floor, the *Pinacoteca Vannucci*, where is gathered a fine collection of pictures of the Umbrian School, Perugino (Pietro Vannucci) being represented by a number of paintings. In the *Collegio del Cambio*, the old *Merchants' Exchange*, adjoining, are to be seen celebrated frescoes by Perugino. This little room in the Cambio with its richly carved wainscoting and furniture, its vaulted ceiling and the warm colors of the frescoes is a joy to the beholder (best light, 11–12).

The *Cathedral* (15th century, exterior unfinished) has an out-of-doors pulpit from which S. Bernardino of Siena used to preach peace to this turbulent city. The interior is not remarkable. It contains paintings and sculptures, among them an altar-piece by Signorelli, the tombs of several popes, and, in the *Cappella del Santo Anello*, the betrothal ring of the Virgin, shown only on rare occasions. The library is rich in old MSS. To the east of the Cathedral is the *College of S. Severo*, once a convent, in the chapel of which Raphael painted his first independent fresco.

In the southeastern part of the town are three interesting churches: *S. Ercolano*, facing the Corso Cavour, with a picturesque façade, in memory of Perugia's bishop martyred by Totila; the huge *S. Domenico* with a magnificent window of 15th-century glass and the tomb of Benedict XI; and *S. Pietro de' Cassinensi*, once the Cathedral, with a most graceful campanile and a sumptuous interior. The 18 antique columns are said to have been brought from the round Roman temple on the north hill, now the church of *S. Angelo*. Of unusual interest are the paintings and sculptures, the admirably carved choir-stalls and the choir-books with their 16th-century miniatures. In the sacristy are preserved two small Peruginos overlooked by the thief that visited the church during the recent War. Behind the choir are wonderful doors of intarsia work opening onto a small balcony which commands an entrancing view that vies in beauty with the one from the Prefettura.

In the western part of the town, adjoining the abandoned church of S. Francesco, is the *Oratory of S. Bernardino* with a façade of marble and majolica in various colors. Near here is the *Torre degli Scirri*, a reminder of the mediæval days when Perugia had many such towers. The *house of Perugino* is in the Via Deliziosa, No. 18.

The *University*, situated in the northern part of the town, contains a *Museum of Etruscan and Roman Antiquities* of great value.

On returning from the University one may linger before the

massive *Arco di Augusto*, an ancient gateway in the city wall, upon which are cut the words "*Colonia Vibia Augusta Perusia.*" Here one may see Roman work on Etruscan foundations, and upon the Roman, Renaissance — an impressive, yet picturesque, structure standing a witness to the several periods of Perugian history. "No other Roman gate can equal it; it reminds one of the Colosseum and the Pont du Gard — so mighty is it." There are other interesting gateways in the city wall: the *Porta Marzia* (closed), the *Porta Mandorla* (formerly the *Porta Eburnea*) and the *Porta Susanna*, all with Etruscan stones, while along the north and west sides of the town are long stretches of wall built by the Etruscans.

From Perugia excursions may be taken to Gubbio (23 miles, cf. p. 376); to *Todi* (28 miles), remarkable for its situation and its pilgrimage-church of *S. Maria della Consolazione;* and to the Tomb of the Volumnii (2 miles) and Assisi (15 miles).

The *Tomb of the Volumnii* (Sepolcro de' Volunni) is one of the best existing specimens of Etruscan work, consisting of ten chambers hewn in the rock. The principal chamber contains 7 cinerary urns surmounted by reclining statues in terra-cotta, evidently portraits of the Volumnii. A number of urns, lamps, etc., were found in this locality which appears to have been the necropolis of the ancient city.

ASSISI (the ancient *Asisium*, 118 miles from Florence) was the birthplace of Propertius, born in 46 B.C. and of St. Francis, born in 1182 A.D.; and it is to the latter that the city owes its renown.

Before entering the city proper one should visit the Mecca of all lovers of St. Francis, the church of *S. Maria degli Angeli* (¼ mile west of the station) where under its tremendous dome is the hut or *Porziuncula* in which St. Francis and his followers worshipped. Farther on in the nave is the cell in which the saint died, while in the garden beyond the sacristy grow the thornless roses of St. Francis.

The chief glory of the town on the hill is the double *Church of San Francesco*, a massive Gothic structure. Built almost entirely in the 13th century it furnished a field for the most advanced artists of the period while the life of the saint furnished the themes for their paintings. Hither came Cimabue and Giotto from Florence, Duccio, Simone Martini, and the Lorenzetti from Siena, and perhaps Cavallini from Rome to beautify the building. "The value of this church as representing a definite development of early Italian painting cannot be overemphasized." The crypt contains the body of St. Francis which, long hidden and lost sight of, was rediscovered in 1818. The lower church though dark is rich and impressive with its fine old frescoes. The upper church has suffered more from time and exposure, the frescoes of the choir and transepts being all but ruined. The St. Francis cycle in the nave, the work of Giotto and his school, are still of great

interest. The monastery adjoining the church, suppressed since 1866, is now used for a school. Its long arcades, built on massive substructures, afford superb views of the surrounding country.

At the other extremity of the town is found the Gothic church of *Santa Chiara* where rests the body of Sta. Chiara, a disciple of St. Francis, who founded the order of Clarissines or Poor Clares.

The *Cathedral* (12th century) has an interesting façade with three rose windows. It contains the baptismal font at which St. Francis was baptized, a statue of that saint and a statue of Sta. Chiara.

For one who wishes to get a little nearer to the lives of these saints, the following places are recommended: the *Convent of S. Damiano*, outside the Porta Nuova, where Sta. Chiara was abbess; and the *hermitage delle Carceri* situated in a ravine of *Monte Subasio* to the east of Assisi (1½ hrs. walk). Here is the chapel to which St. Francis retired at times, spending his days in fasting and prayer. Here too is the rock bed on which he slept.

Traces of the ancient Roman settlement may be found in the beautiful portico of a *Temple of Minerva* now converted into the church of *Santa Maria della Minerva*, and in the remains of an *Amphitheatre*.

On the height above the town is situated the *Castello* or *Rocca Maggiore* (1655 ft.) from which an extensive view of the town and the plain may be obtained.

Seven miles south of Assisi is **Spello** (best reached by the carriage road rather than the railway) in which are the ruins of an ancient *Amphitheatre* and in whose *Cathedral* are to be found good paintings by Pinturicchio and others.

Three miles farther is *Foligno*, where junction is made with the line from Ancona to Rome, for which see p. 375.

(3) Via Empoli and Chiusi

From Florence to Empoli it is 20 miles. Here change of cars is made for Siena (59 miles from Florence; Siena may also be reached from Florence by motor omnibus).

SIENA (the ancient *Sena Julia* of the Romans) was, according to legend, founded by Senius, son of Remus, and therefore claims for herself the same insignia as that of Rome — the wolf with the twins. The town (with a population of c. 25,500), one of the most delightful in Tuscany, is situated on three adjoining hills, 1045 ft. above the sea. At their point of convergence is the large semicircular *Piazza Vittorio Emanuele* (formerly the *Piazza del Campo*) in form resembling an ancient theatre, and mentioned by Dante ("Purg." XI, 134). It is here the unique horse-races called the *Palio* are run on July 2 and August 16. In this piazza is the *Fonte Gaia*, a masterpiece by Siena's noted sculptor, Jacopo della Quercia (original reliefs in the Opera del Duomo). The piazza is en-

closed by palaces, the most noteworthy of which is the *Palazzo Pubblico* (1289–1309) crowned by its soaring *Torre del Mangia*, "one of the noblest towers in Italy" (1325–1345). The interior of the palace is adorned with frescoes by Sienese masters, the most noted being those by Simone Martini and the Lorenzetti. A block to the left is the *Palazzo del Governo*, formerly the *Palazzo Piccolomini*, which is famous for its archives, including 52,000 parchment charters, autographs, miniatures, etc. To the north of the Piazza Vittorio Emanuele is the charming *Casino de' Nobili* originally the *Loggia dei Mercanti*, built in imitation of the Loggia dei Lanzi in Florence.

On the highest point in the town is situated the *Cathedral* (13th–14th centuries). At one time it was planned to build an immense nave which should exceed all other churches in size; but the plague of 1348, which carried off a third of the inhabitants, put an end to this ambitious dream. So the transepts became the Cathedral. The façade is of great richness, composed of colored marbles and adorned with sculptures and mosaics; the interior is most impressive with its forest of piers and arches and its rich coloring. In spite of the fact that the architecture conforms to no one type and in spite of the striped masonry the result is one of unusual charm. "The building expresses individuality rather than professional skill."

The marble pavement inside is unique, being covered with graffito designs by eminent artists (scriptural and classical scenes); the pulpit by Niccolò and Giovanni Pisano and others vies in interest with Niccolò's Pisan pulpit; and the paintings, statues, and carvings are of unusual interest. The *Library* of the Cathedral, one of the finest interiors of the early-Renaissance, was erected by order of Cardinal Francesco Piccolomini, afterwards Pope Pius III in 1495. It is adorned with frescoes by Pinturicchio representing different scenes in the life of Æneas Silvius (Pope Pius II) and contains numerous beautifully embellished missals. The *Opera del Duomo*, opposite the Cathedral, contains interesting sculptures, paintings, and other works of art, its most precious possession being Duccio's "Majestas" which once adorned the High Altar in the Cathedral. Under the Cathedral choir is the *Baptistery* or *Church of S. Giovanni* (14th century) with façade (unfinished) in harmony with the colored marbles of the Cathedral. The interior is frescoed by 15th-century artists and contains the famous baptismal font designed by Jacopo della Quercia and ornamented with bronze reliefs by Donatello, Ghiberti, and others.

The *Accademia delle Belle Arti* is a valuable collection of paintings, mostly of the Sienese School. Next to Rome, Florence, and Venice, Siena is "perhaps the most important town in Italy for the study of the art of the 13th–16th centuries."

Fully to understand Siena, one must become acquainted with her St. Catherine, a wonderful woman of visions and dreams, one

of which, her espousal to Christ, became a favorite subject for painters. She was instrumental in influencing the papal return from Avignon to Rome in 1377. The home of her childhood, the *House of St. Catherine* may be visited. It now consists of a series of oratories. Near by in the lofty Gothic church of *San Domenico* is the *Chapel of St. Catherine*, adorned with frescoes by Sodoma (Giovanni Antonio Bazzi) and containing the shrine of the saint. The *Cappella delle Volte*, the tiny chapel to the right as one enters the church, is peculiarly sacred to the memory of this saint, for it was here that she worshipped and held communion with her divine Spouse. Her portrait, painted by Andrea di Vanni, a contemporary, hangs in this chapel. At the foot of the hill of S. Domenico is the celebrated *fountain of Fontebranda*.

In the eastern part of the town on the *Piazza S. Francesco* is found the *church* of that name, which, after passing through many vicissitudes has been recently restored to its original form. It is "the most simple and severe, the most typical and austerely Franciscan of all the Italian Gothic churches of Tuscany." Near by is the *Oratorio di S. Bernardino*, in memory of another Sienese saint, which contains some interesting frescoes by Sodoma and others.

In the extreme northern part of the town is the little *Church of Fontegiusta*, with an exceedingly beautiful high altar by Lorenzo di Mariano and paintings by Peruzzi and others. Other churches of note are *S. Agostino* on the southwestern spur of the mountain, with interesting paintings; *Servi di Maria* across the ravine on the southeastern spur with a pleasing interior, attributed to Peruzzi; and *S. Spirito* with paintings by Sodoma and others.

Passing down the streets of Siena one notices the charming old palaces with dignified façades. Of these perhaps the most interesting are the lovely gray stone *Palazzo Tolomei*, once the residence of that powerful Guelf family; the Gothic *Palazzo Buonsignori* (14th century); the *Palazzo Saracini* with its coat of arms — the Saracen's head — over the doorway; and the Renaissance *Palazzo Spannocchi*, now the post office.

In the northwestern part of the town is the old *Fortezza*, "the most pleasant of lounging places at sunset," the grounds of which are now used for a park together with the *Passeggio della Lizza* which leads thither. From the parapet one obtains fine views of the town and of the surrounding country.

Either before or after visiting this or others of the hill-towns, the tourist will read with delight Egerton R. Williams' "Hill Towns of Italy."

There are numerous excursions that may be made from Siena by motor car or carriage, such as to the *Convento dell' Osservanza* (1½ miles) founded by S. Bernardino; to the *Villa Santa Colomba* (4½ miles); to the *Villa Cetinale* (10 miles); to the ruined Gothic *Abbey of San Galgano* (18 miles); to San Gimignano (23½

miles, to be reached also by rail to *Poggibonsi*, where an omnibus and carriages are in waiting for the 7½ mile drive to San Gimignano); to Volterra (c. 25 miles); and to the famous Benedictine *Monastery of Monte Oliveto Maggiore* (c. 25 miles, also to be reached from Asciano, 19½ miles from Siena).

SAN GIMIGNANO, whose towers have shrunk in number from the threescore of the Middle Ages to its present baker's dozen, is still worthy of the name "*San Gimignano delle belle torri.*" Its situation is commanding, even in this country of many hill-towns. Its *Cathedral* is interesting for its frescoes; but still more so is the Church of *Sant' Agostino* for the more famous frescoes of Benozzo Gozzoli, pupil of Fra Angelico, "which alone would repay a visit to San Gimignano."

VOLTERRA, as noted in the next Chapter, may also be reached by rail from Cecina (see p. 375). It possesses an even more noteworthy site than San Gimignano (1784 ft.), commanding views of the surrounding Apennines from Pisa on the north to the Promontory of Piombino on the south, the long stretch of Mediterranean in the middle distance, and beyond, the islands of Gorgona, Capraja, Elba, and Corsica. The *Cathedral*, consecrated in 1120; the *Baptistery of San Giovanni* of the 13th century, and the handsome *Palazzo dei Priori* now known as the *Municipio*, also of the 13th century, are all of great interest. Very imposing are the remains of the *City Walls* which were 4½ miles in circumference, 13 ft. in thickness, and 40 ft. in height, constructed in horizontal courses of rectangular limestone blocks. They are best inspected to the southwest of the town. The *Porta all' Arco*, an ancient gateway, is still to be seen. One of the twelve confederate cities of the Etruscans, Volterra presents to the traveller in its *Museo Guarnacci* collections of inscriptions, coins, bronzes, statues, vases, and cinerary urns of surpassing interest.

Thirty miles south of Siena on the line to Chiusi is the station of *Montepulciano* (850 ft.), from which by branch line one reaches in half an hour **Montepulciano Città** (6 miles, 1984 ft.). The picturesque town, with its mediæval walls lies on a height of *Monte Cetona*, a secondary range of the Apennines. From his window in a back room of the single hotel of the place one has another "of the fairest views in all Italy," extending to Lake Trasimeno and beyond, and unique in the fact that under usual conditions the little *Lake of Montepulciano* in the nearer distance appears a sea of opal.

The direct road from Florence via Arezzo and Cortona and the line south from Siena unite at **Chiusi,** the ancient *Clusium*, another of the twelve Etruscan federated towns, interesting for its *Cathedral of Santa Mustiola* and its valuable collection of objects found in the Etruscan tombs around, and now housed in the *Museo Etrusco*. The tombs are of great interest, but are not visited with comfort in wet weather.

From Chiusi, the route is as described in Route (1). See p. 364.

(4) Via Attigliano and Viterbo

From Florence to *Attigliano* (137 miles) the route is that of the direct line to Rome through Arezzo and Orvieto. The route from Attigliano is only for those who are travelling "light," and who are not in a hurry, as there are neither through trains nor express trains.

At 16½ miles one reaches *Montefiascone Station* (1325 ft.), from which it is a drive of two miles to the town of **MONTEFIASCONE** (2076 ft.). On either side are vineyards, the wine from which has made the place far-famed. Just before entering the town one turns aside to visit the curious *Church of San Flaviano*, now a national monument. 'Tis most unusual in its exterior, and weird in its interior. In a tomb before the altar are supposed to rest the bones of the good Bishop Fugger of Augsburg, hero of the famous yarn of the '*est, est, est.*' Montefiascone, probably built upon the site of the *Fanum Voltumnæ*, the most sacred spot of the ancient Etruscans, is perched upon a lateral crater of the *Lake of Bolsena*. From the upper part of the town commanded by the ruins of a castle is to be had a magnificent view of the *Lago di Bolsena* (1000 ft.) and the surrounding region. The unfinished *Cathedral of Santa Margherita* consists, principally, of a huge octagonal dome.

From Montefiascone Station it is 8½ miles to *Viterbo*. From here it is possible to proceed to Rome (the Trastevere Station, 29 miles) via *Bracciano*, or by mountain-railway via *Città Castellana* to the *Piazza della Libertà* (same distance). As it is ordinarily best to visit these points by excursion from Rome, description of this route is reserved for a later page (p. 400).

(5) Via Pisa and the Coast Line

From Florence to Pisa there are two lines: one of 48 miles via Empoli (cf. p. 368), and without reason for stopping *en route;* the other of 62½ miles via Pistoia (cf. p. 352) and Lucca.

LUCCA (47½ miles from Florence) is a city of c. 22,000 in the midst of a beautiful plain from which rise spurs of the Apennines. It is irregularly oval in shape, its ancient walls having been turned into promenades, in part well shaded. No visit to the town should be concluded without a walk or drive about the walls.

One enters the town from the Station through the *Porta San Pietro*. A few blocks to the right is the famed *Cathedral of San Martino*, with interesting façade in which feature St. Martin and the beggar. The interior is impressive, with beautiful stained glass, paintings of distinction, the finest being Fra Bartolomeo's "Madonna with SS. Stephen and John the Baptist," and monuments of the Renaissance at its best, the most renowned being Jacopo della Quercia's *monument of Ilaria del Carretto*. Some

blocks to the west, on the *Piazza Napoleone* is the *Palazzo Provinciale* (formerly the *Palazzo Ducale*) dating from 1578 and containing the *Pinacoteca* or *Picture Gallery*. In the *Palazzo Mansi* is another *Picture Gallery* mostly of Dutch paintings. Two blocks north of the Palazzo Provinciale, on the *Piazza San Michele* (the ancient Forum) is the *Palazzo Pretorio*, in the loggia of which is a fine *statue of Matteo Civitali*, who, with mallet and chisel in hand looks across the Piazza at one of the fairest sights in Lucca. It is the ancient and exceedingly interesting *Church of San Michele*, with storied campanile, and highly decorated façade of four stories of colonnades — the finest example in Lucca of Pisan Romanesque. A few blocks farther to the north and east is *San Frediano*, with striking campanile, and façade with colonnade and large mosaic of Christ enthroned and the Apostles. Originally the nave was flanked by double aisles, supported by 22 columns of which eight are antique. The fine effect of the interior has been marred by the conversion of the outer aisles into chapels, though it is still impressive. There are some frescoes of distinction. A block to the southeast is the *Mercato* or *City Market*, oval in shape, and occupying the site of the ancient *Roman Amphitheatre*. If the tourist looks closely, he will be able to see parts of the ancient walls. The city is supplied with water by a modern aqueduct resting on 459 arches.

The **Bagni di Lucca** (or *Baths of Lucca*) lie 15 miles north of Lucca, and are reached by rail in an hour. They have been a popular resort for centuries, and are frequented by both Americans and English. Of the several villages of the district, *Ponte a Serraglio*, *Villa*, and *Bagni Caldi* offer the most attractions.

From Lucca it is 15 miles to Pisa, at which point our route connects with that from Genoa to Rome, for which see below.

FROM GENOA AND SPEZIA TO ROME

For the route from Genoa to Spezia, see p. 315. While the railroad continues for much of the way to Rome as a "coast road," it frequently runs miles inland. Sixteen miles beyond Spezia is *Avenza*, with evidences in plenty of its nearness to extensive marble quarries. Avenza is but three miles from the city of *Carrara*, with trams six times a day in both directions. This latter city, of course, takes its name from the centuries-old *Marble Quarries* in the mountains to the east. Whole mountains there are of grayish-white rising in picturesque profusion, to be enjoyed from the train window for a number of miles; for the deposits of marble of the purest quality extend for miles throughout almost all of the *Apuan Alps* and in such quantity as to be practically inexhaustible.

PISA is 102 miles from Genoa (and 49 from Florence). Its chief attractions are the *Cathedral*, the *Campanile* or *Leaning Tower*,

the *Baptistery*, and the *Campo Santo*, "a group of buildings without parallel," and singularly situated withal, being at one corner of the town, not in its centre where we should naturally look for them.

The *Cathedral* was begun in 1063 and consecrated in 1118. In 1596 it was nearly destroyed by fire, except the choir, but was subsequently restored. It is 311 ft. long, and 106 wide, with a nave 109 ft. high. The façade is magnificent, and the interior is at once imposing in general effect and exquisite in the details of its finish. The elaborate bronze doors were put up in 1602, after the fire; but one of the earlier ones (12th century) is to be seen in the south aisle. The great bronze lamp, which gave Galileo the hint of the pendulum, still hangs in the nave. There are many admirable pictures and other works of art in the church.

The *Baptistery*, the most elegant structure of the kind in Italy, was begun about 1153, but not completed till 1278. It is about 100 ft. in diameter, and the height of the dome is 190 ft. The pulpit is the masterpiece of Niccolò Pisano (1260), and the font is almost as beautiful.

The *Campanile* (1174–1350) is 178 ft. high, and leans about 13 ft. Some have thought that the inclination was intentional, but it is pretty certain that it was caused by the unequal settling of the foundation, which the builders attempted to remedy in part by lengthening the columns on the lower side of the upper stories. The tower contains a peal of 7 bells, the heaviest weighing 6 tons. There is an extensive view from the top.

The *Campo Santo* was begun in 1278 and completed in 1283. The cemetery which it encloses was founded nearly a century earlier, and contains many shiploads of earth brought from Mount Calvary. The building is 414 ft. long and 171 broad, a vast corridor enclosing the "holy ground," adorned with sculpture and paintings, and filled with monuments, many of which are admirable works of art.

S. Caterina is a large and elegant church of the 13th century, and *S. Stefano* (16th century) has a few excellent pictures and one of the finest organs in Italy. *S. Maria della Spina* is an exquisite little edifice (built in 1230), with "its entire exterior surface so covered with statuary and figures in alto-relievo, that hardly an inch of naked wall can be seen, so that it looks, not like a building, but like a solid mass of white-robed saints and angels." *S. Paolo a Ripa d'Arno*, near the southwestern corner of the city, is a basilica dating from the 13th century, with pleasing façade of three colonnades. At a bend of the Arno, near the end of the *Lung Arno Galileo*, is the house in which the astronomer Galileo was born in 1564. The old *Palaces* are worthy of attention; and the *Academy of Fine Arts* contains some good pictures.

From Pisa one may visit *Lucca* and the *Baths of Lucca* (cf. pp. 372, 373).

Leghorn, in Italian *Livorno*, is about 11 miles from Pisa. It is a busy commercial town, with little to attract the tourist. The sea-breezes make it a comfortable place in summer, when it is thronged with people from Rome, Florence, Bologna, etc. Smollett, who died here just after finishing "Humphrey Clinker," is buried in the cemetery of the English chapel.

Between Pisa or Leghorn and Rome there is nothing of special interest for the traveller whose time is limited; but if he is not hurried he may choose to turn aside at *Cecina* (42 miles from Pisa) for an excursion to Volterra (cf. p. 371), unless he plans to visit that city from Florence or Siena; or at *Campiglia Marittima* (22 miles from Cecina) for an excursion to **Piombino** (8½ miles) on the southern end of a wooded promontory. Piombino may in turn be made the centre of excursions on foot or by carriage to *Populonia*, the ancient Etruscan seaport of *Pupluna*, at the northern end of the peninsula, and by steamer to Elba.

Like the island of *Giglio* (30 miles to the southeast) and of *Monte Cristo* (25 miles to the south), forever famous because of the novel "The Count of Monte Cristo" by the elder Dumas, the island of **ELBA** forms part of a mountain range that stretches beneath the Mediterranean from the mainland to Corsica and Sardinia. The steamer from Elba enters the beautiful *Bay of Portoferraio* and stops at the *town* of that name, the capital of the island, which is surrounded by an amphitheatre of mountains. Though famous for a century as the nine months' residence of Napoleon I in 1814–1815 as King of Elba, and though easy of access, there being two lines of steamers from Piombino and one from Leghorn, the island has never attracted the visitors that its natural beauty invites. Halfway up the hill, back of Portoferraio, one may visit the *Palace of Napoleon*, and 4 miles to the southwest the *Villa Napoleone*, both of which were used as residences by the King of Elba. The tourist may drive to *Porto Longone*, a picturesque stronghold on the east of the island, from which return may be made by steamer to Piombino.

The other points of interest on the way to Rome are **Orbetello** (114 miles from Pisa), situated at the foot of *Monte Argentario* from which most extensive views of the coast are to be had; *Corneto* (144 miles; cf. p. 401) and *Cività Vecchia*, from which point excursion may be made to Terranova in Sardinia.

At Rome the train stops at the *Trastévere Station* (on the right bank of the Tiber) and, after a circuit of seven miles reaches the *Terminal Station*.

FROM ANCONA TO ROME

The route from Ancona (cf. p. 420) to Rome (185½ miles) lies through the Apennines, and is, at times, strikingly beautiful.

At *Fabriano* (44½ miles) a branch line leads to *Urbino* (50

miles, cf. p. 421); but connections are poor except for 3d-class passengers. It is preferable to visit Urbino from Rimini (p. 422) or from Pesaro (p. 421).

From *Fossato di Vico* (54½ miles) a narrow gauge line leads to **GUBBIO** (13 miles) a wonderfully picturesque town clinging to the slopes of Monte Calvo and dominated by its *Palazzo dei Consoli*. Other objects of interest are the *Cathedral*, the ruinous *Palazzo Ducale*, the churches of *S. Maria Nuova* and *S. Agostino* with their paintings by Ottaviano Nelli, and, in the *Civic Museum* in the *Palazzo Pretorio*, the famous Eugubian Tablets together with specimens of wood carving and majolica for which Gubbio was famous in the 15th and 16th centuries.

At *Nocera Umbra* (68 miles) are the famous springs whose waters are sold throughout Italy.

At **Foligno** (80 miles) the line is joined by that from Teróntola. The Romanesque *Cathedral*, which is not without charm, has been modernized. The *Pinacoteca* contains a few paintings by Umbrian masters.

From Foligno the line traverses the valley of the Clitumnus. Near the hamlet of *Le Vene*, half a dozen miles beyond Foligno, on the left, is the exquisite little church of *San Salvatore*, which is usually regarded as the *Temple of Clitumnus* mentioned by the Younger Pliny (Epist. 8, 8).

SPOLETO (15 miles beyond Foligno) is celebrated for its site, and its ancient remains, among which are *polygonal walls*, a subterranean *Roman Bridge*, the half-sunken *Triumphal Arch of Drusus and Germanicus*, and the superb aqueduct of ten arches known as the *Ponte delle Torri*, 290 ft. in height and 690 ft. in length. The tourist should not fail to walk across this and continue his tramp for a mile to the *Church of S. Pietro*, interesting for the very unusual sculptures on its façade. Near the centre of the town is the *Palazzo Municipale*, with a small *Pinacoteca*, and near by the remains of a *Roman House*, which once belonged to the mother of the Emperor Vespasian. To the right, and below the *Castle* which dominates the town, is the interesting *Cathedral*, with fine Romanesque porch. On the left of the choir is the *tomb of Fra Filippo Lippi*. Northeast of the town is the *Church of Il Crocifisso*, dating from the 4th century, and standing on the site of a Roman Temple, some of whose Doric columns are to be seen in the choir. If one have time, he should climb to the top of *Monte Luco* (2723 ft., 2 hrs.), to the beauties of which Michelangelo was most partial.

Terni (18 miles beyond Spoleto) in the valley of the Nera is a walled town of c. 26,000 inhabitants. It boasts the remains of a *Roman Amphitheatre*, a *Palazzo Pubblico* and *Bibliotéca;* but its chief claim to distinction, perhaps, is its *Waterfalls*. These, to be reached by tram, by carriage or on foot to *Cascate Marmore*, are formed by three leaps of the *Velino*, totalling 650 ft., and are

among the most beautiful in Europe. The locality is much infested by beggars and guides, equally importunate.

After passing, on the left, the picturesquely situated town of **Narni** (8 miles from Terni), and just beyond the remains of the so-called *Bridge of Augustus*, the line reaches *Orte* (132 miles from Ancona). Here the line joins the main line from Florence to Rome (which is 53½ miles distant; cf. p. 365).

ROME

Getting Ready for Rome

ROME is the most marvellous city on earth. It was not built in a day, and it cannot be 'done' in a day; nor in a week, unless in the most hurried way. Ten days will possibly suffice for a glance at the chief objects of interest. One who can remain long enough to see the city somewhat at leisure will need a local guidebook. The best one is unquestionably Hare's "Walks in Rome"; a serviceable one is Tani's "The Index Guide to Rome." Baedeker's "Central Italy" (which devotes some 250 pages to Rome and vicinity) is the most convenient for the pocket. Hare's book should by all means form a part of the tourist's preparatory reading; and Story's "Roba di Roma" may well be added. Hawthorne's "Marble Faun" (known in England under the title of "Transformation") contains many charming descriptions of Roman scenery and life. Of his "Italian Note-Books," almost one half is devoted to Rome. For the study of the ancient city Lanciani's "Ancient Rome in the Light of Recent Discoveries" is unique and indispensable. It should be read before going abroad, if one cannot take it with him. Platner's "Topography of Ancient Rome," Lanciani's "The Ruins and Excavations of Ancient Rome," Hülsen's "Roman Forum" and Dennie's "Rome of To-day and Yesterday" are also most valuable.

In selecting the Roman sights for ten days — or a very busy week, perhaps — no two persons familiar with the ground would probably make the very same list. But there are certain things on which all would agree, and these we shall concisely describe, with brief notes on others of minor interest.

Remains of Ancient Rome

In seeking an acquaintance with the ancient city, the tourist will best obtain his bearings by studying for half an hour the *Plaster Model of Ancient Rome* at Via Foro Romano, No. 3. Adm. 2 *l.* One should be accompanied by a guide or lecturer thoroughly conversant with the topography of the city.

After studying the Model, the visitor will wish to make his way to the *Forum Romanum*, or more simply, the **FORUM,** which

was the heart and centre of the ancient city. The entrance to the Forum and to the Palatine as well, is at the foot of the Via Cavour (open daily after 9.30, 4 lire; Sundays free). The original surface of the Forum, 26 ft. below the present level, has been cleared by excavations. As one turns to the right the chief objects of interest are the *Basilica Æmilia;* the façade of the *Curia* built by Julius Cæsar and restored by Diocletian, now a part of the *Church of S. Adriano;* the *Black Stone* of the so-called *grave of Romulus;* the *Arch of Septimius Severus* erected A.D. 203 by the Senate in honor of his victories in the East; the *Rostra;* the *reliefs of Trajan,* probably once forming a part of the balustrade of the later rostrum; the *Tabularium,* now serving as a foundation for the Palace of the Senators; the *Colonnade of the Twelve Gods;* the three fine columns of the *Temple of Vespasian;* the *Temple of Saturn* (dating in its present form from about 44 B.C.) of which eight granite columns remain; the *Column of Phocas,* erected in 608, but taken from a more ancient edifice; the *Basilica Julia* begun by Julius Cæsar; the *Temple of Castor and Pollux* (dedicated 484 B.C., restored by Tiberius), of which there is a beautiful fragment consisting of three Corinthian columns with a very rich entablature; the *Fountain and Shrine of Juturna;* the mediæval *Church of S. Maria Antiqua* built on foundations of Roman structures and containing interesting frescoes; the *Atrium Vestæ,* or *Palace of the Vestal Virgins* (first excavated in 1883–1884); the circular base on which once stood the *Temple of Vesta;* the foundations of the *Regia,* the official residence of the Pontifex Maximus; the ruins of the *Temple of the Divine Julius* erected on the spot where his body was cremated; the *Temple of Faustina* (erected by Antoninus Pius in 141; later, after the death of the emperor, renamed the *Temple of Antoninus and Faustina,* six of the columns of which form the portico of the church of S. Lorenzo in Miranda); the circular temple erected by Maxentius to his son Romulus, now a part of the *Church of SS. Cosmo e Damiano;* the ancient cemetery, antedating the Forum itself; the remains of the splendid *Basilica of Constantine,* with three mammoth vaults (fine view from the top); and the *Temple of Venus and Rome* (erected by Hadrian, in 135), fragments of which are to be seen behind the church of *S. Francesca Romana.*

The *Arch of Titus,* erected to commemorate the capture of Jerusalem (note the bas-reliefs), was at the summit of the *Via Sacra* ("in summa Via Sacra"), which led from the southern gate of Rome to the Capitol, and was the route by which triumphal processions passed to the Temple of Jupiter. Between the Arch and the Coliseum (which is beyond the Forum to the south) the ancient pavement of the Sacred Way, composed of huge blocks of lava, still remains. Recent excavations have laid bare the original stones, showing the course of the Way through the Arch of Tiberius (whose foundations were disclosed in 1901), by several curves, up the Capi-

toline Hill to the *Temple of Jupiter Capitolinus*, the foundations of which were discovered in 1875.

To the north of the Forum and at the foot of the Capitoline Hill is situated the *Mamertine Prison*, one of the oldest structures in Rome. It consists of two chambers one below the other, the lower one being cold and damp, and, in ancient times, open to the world only by a hole in the ceiling. The place is ever associated in our minds with such noted names as Jugurtha, Vercingetorix, the confederates of Catiline, and SS. Peter and Paul. Both chambers have been converted into chapels.

The **PALATINE** is one of the most interesting as well as one of the most puzzling locations in Rome. A good imagination is needed to picture the various stages of its history from the village of thatched huts in the time of Romulus, through the period of the late Republic when it was the abode of the Patrician families, to the time of the Empire when it was the scene of great magnificence. A good guide is needed. He will point out remains of the following structures: The so-called *house of Romulus*, the *Temple of Cybele;* the *palaces of Tiberius*, *Caligula*, and *Augustus;* the *house of Livia*, which is the best preserved structure yet discovered; the place where once stood the Golden House of Nero, covering not only a large part of the hill, but the low ground where now stands the Coliseum and extending to the hills beyond; the *palace of Domitian* containing the royal court-room and the banqueting-hall; the *Stadium of Domitian;* and the palace of Septimius Severus, the last of the palaces of the Cæsars. This part of the hill commands a good view of the Aventine opposite and of the valley between, where once was located the *Circus Maximus* with a seating capacity of 350,000 spectators. On descending the hill and making a circuit of the substructures one will note the ruins of the *Pædagogium* and an *altar to the unknown God and Goddess* and portions of the *Wall of Romulus*.

The *Coliseum* (or *Colosseum*), originally called the Flavian Amphitheatre, was begun by Vespasian in A.D. 72, and dedicated by Titus eight years later. It is the largest structure of the kind ever built, being capable of seating from 40,000 to 50,000 spectators. Though scarcely a third of the original edifice remains, it is by far the most imposing monument of antiquity that the Imperial City has to show.

Close to the Coliseum is the *Arch of Constantine* (erected after the victory over Maxentius, A.D. 311), the best preserved and the most elaborate of the Roman arches. The medallions and the basreliefs of the attic and those on the jambs of the central archway belong to earlier periods and are of superior workmanship.

The *Fora* of the Emperors were constructed by various princes, and aided much in the embellishment of the city. Though the remains are scanty, there are yet enough to help one to visualize in fancy the exceeding gorgeousness of the city of the early Empire.

Of the *Forum Julium* or *Forum of Cæsar* nothing remains but some of the massive enclosing walls, to be seen in the court of *Via delle Marmorelle, No. 29.* On part of the site stands the Academy of St. Luke (10–3, except Sat.) containing some fine paintings.

Adjoining was the *Forum of Augustus*, of which there are still standing three beautiful Corinthian columns of Luna marble, with entablature of the *Temple of Mars Ultor*, and the eastern *enclosing wall* of massive blocks of peperino.

Of the *Forum of Nerva* (or the *Forum Transitorium*), southeast of the Forum of Augustus, there are standing two half-buried Corinthian columns of the *Temple of Minerva*, with entablature, with reliefs representing Minerva as patroness of the arts, beautiful in their mutilation and eloquent of the one-time grandeur of the Temple.

The *Forum of Trajan* is marked by the stately *Column of Trajan*, erected A.D. 114. It is covered with a spiral band of bas-reliefs commemorating the Dacian wars. The statue of the emperor was replaced by that of St. Peter in the time of Sixtus V.

In the Piazza Colonna is situated the similar *Column of Marcus Aurelius*, the spiral reliefs recounting his wars against the Marcomanni. The statue of St. Paul was placed on its summit by Sixtus V.

The *Pantheon* is the most perfect of the ancient buildings in Rome. It was built B.C. 27 by M. Agrippa, and restored by Septimius Severus and Caracalla, about A.D. 202. It was struck by lightning in the reign of Trajan and was restored by Hadrian, to whom is due the whole of the present circular building with its fine dome. The portico alone is unaltered. In 608 it was consecrated as a Christian church, but in 1087 was used as a fortress by one of the rival popes. It was restored in the 14th century, and again in the 17th, but the gilt bronze ceiling of the portico (weighing more than 450,000 pounds) was removed to make the baldacchino of St. Peter's and cannon for the Castle of St. Angelo. It suffered further spoliation under Benedict XIV, who carried off much of the precious marble to adorn other buildings. The ancient bronze doors still remain. The interior is a rotunda, 140 ft. in diameter, lighted only by the circular opening (30 ft. in diameter) in the centre of the dome. The church has become "the burial place of painters," Raphael and A. Carracci being among the number. Victor Emmanuel and King Humbert are also buried here.

At the back of the Pantheon are the ruins of the *Baths of Agrippa*, exhumed in 1881–1882. These will not detain the tourist, as he may see much more extensive ruins of *Thermæ* in the Baths of Caracalla and those of Diocletian.

The *Baths of Caracalla* (open daily after 9, or 10 on Sundays; 2 *l.*, but free on Sundays) form "the largest mass of ruins in Rome, except the Coliseum." They were begun A.D. 212 by Caracalla, and completed under Alexander Severus. They covered a little more

than 6 acres, and could accommodate 1600 bathers. Here have been found many treasures of art now in the museums of Rome and Naples. From the top of the wall of one of the large halls there is a fine view of the ruins and the Campagna. It was here that Shelley wrote his "Prometheus Unbound."

Though their ruins are not as extensive as those of the Baths of Caracalla, the *Baths of Diocletian* were much larger, with a circuit of outside wall or peribolos of over a mile. They could accommodate 3000 daily bathers. They still provide four "show places" for Rome: the beautiful *Piazza delle Terme*, which preserves the semicircular front of the peribolos; the round *Church of San Bernardo*, which was one of the corner pavilions of the Baths; the *Church of Santa Maria degli Angeli;* and the *National Museum*, or, as popularly abbreviated, the *Museo delle Terme*.

Remains of the *Cloaca Maxima*, built by Tarquinius Priscus about 2400 years ago to drain the marshes of the Velabrum, may be found near the church of S. Giorgio in Velabro; and its mouth is to be seen on the Tiber, from the *Ponte Palatino*, just a little below the Island.

In this region is the graceful little round temple, commonly known as the *Temple of Vesta* (perhaps more correctly the *Temple of Mater Matuta*). It is about 50 ft. in diameter with Corinthian columns 32 ft. high. Near by is the small Ionic *Temple of Fortuna*, so-called, now in process of restoration. Both are fine specimens of the Greek Academic style.

A few rods outside the Porta Maggiore, on the left, is the entrance to the so-called *Underground Basilica* (open only Thursday P.M.). This, one of the most interesting discoveries in Rome in recent years, was brought to light April 21, 1917, on the caving-in of an embankment on the Rome-Naples Railway. An examination of the ground revealed this structure which, even in ancient times, must have been nine feet underground. It consists of nave and aisles separated by square piers; and a vestibule, in the ceiling of which was an opening to the surface through which came the light of day. The entire interior, ceiling and walls, was covered with beautiful stucco decorations, now much marred by the dampness. An altar may have stood in the apse recess, for bones of animals have been found there. Otherwise there are no marks of identification to give a clue as to the purpose for which the building was constructed.

Of ancient *mausolea* and *tombs*, the most imposing is that of *Hadrian*, now the *Castle of St. Angelo* (open daily 10–4, 2 *l.*). It was begun by Hadrian, and completed by his successor Antoninus Pius, A.D. 139. The present fortress is the mere skeleton of the magnificent structure; but a thorough restoration of the interior was begun in 1901. The *Ponte S. Angelo* is the Pons Ælius of Hadrian, built as an approach to the mausoleum. It is almost wholly ancient, except the parapets.

Another ancient bridge is the *Ponte dei Quattro Capi* which leads from the east bank to the picturesque Island. It is the old *Pons Fabricius* built in 62 B.C., and therefore the oldest bridge in Rome.

The *Augusteo*, a modern Concert Hall, marks the spot and preserves the form of the imposing *Tomb of Augustus*, where, until the time of Nerva, were placed the ashes of the Imperial family.

The *Tomb of Caius Cestius* (who died before B.C. 12) is near the gate of S. Paolo, and enclosed in the wall of Aurelian. It is a brick pyramid cased with marble, and is 116 ft. high, with a base 98 ft. square. It is almost as perfect as on the day it was finished. (In the *old Protestant Cemetery*, at its foot, is the grave of Keats, and in the *new*, the tomb which holds the ashes of Shelley, as are also the graves of John Addington Symonds, Constance Fennimore Woolson, Richard Henry Dana, and others of lesser fame.)

Between the cemetery and the river rises *Monte Testaccio*, 115 ft. in height, entirely composed of broken pottery. The once fine view from the top is now marred by new buildings near by.

The *Tomb of the Baker Eurysaces*, near the Porta Maggiore, is in the form of a baker's oven, and covered with symbols of his trade, and bas-reliefs illustrating it. It was probably erected in the last years of the Republic.

The *Tomb of the Scipios* is near the Porta S. Sebastiano; the sarcophagus found in it (replaced by a model) is in the Vatican. In the adjacent Vigna Codini are three *Columbaria* — tombs with little niches like pigeon-holes (whence their name) for cinerary urns — in remarkable preservation; and close to the gate is the *Arch of Drusus* (so-called), above which are remains of the aqueduct that supplied the Baths of Caracalla.

Of the Catacombs — extensive excavations mostly without the city, made by the early Christians for burial purposes throughout the first five centuries of our era, but also used as places of worship and as hiding-places during the periods of persecution — the most interesting are those of *St. Calixtus*, on the Appian Way, a mile or more from the Porta S. Sebastiano. They can be visited daily (2 *l.*, including guide). The *Catacombs of Domitella* (daily, 2 *l.*) and of *St. Prætextatus* are near those of St. Calixtus. Those of *S. Sebastiano* are under the church of that saint (in the same neighborhood). Some exceedingly interesting discoveries have recently been made in these Catacombs. The *Catacombs of St. Agnes*, not far from S. Agnese fuori le Mura (p. 392), are perhaps next in interest to those of Calixtus and Domitella, and are shown by the sacristan.

The *Wall* that surrounded this city of the Cæsars is much in evidence as one visits various places of interest. It was built originally by Aurelian and restored by Honorius. Of its 16 gates, 6 are still serving their original purpose though some of them bear modern names: *Porta Pinciana*, *S. Lorenzo* (*Tiburtina*), *Maggiore* (*Prænestina*), *Latina*, *S. Sebastiano* (*Appia*), *S. Paolo* (*Ostiensis*).

"The gates of the city of Rome have seen more historical events during the 1624 years of their existence than any other monuments of the ancient world" (Lanciani in 1897). Of the so-called *Servian Wall* that probably dates from the 4th century B.C. only fragments are now standing, the most extensive remains being found near the freight station and on the Aventine.

Public Squares

Near the railway station is the *Piazza delle Terme*, a legacy from the Baths of Diocletian, the modern buildings following the curve of the Roman exedra. In the centre is a copious fountain with modern bronze figures, very beautiful at night when lighted by electricity.

In the small *Piazza Barberini* is the fountain of the Tritons by Bernini. The *Piazza di Spagna* is the centre for the English-speaking traveller, with tourist agencies, banks, and bookstores at his service. The *Spanish Stairs* leading from this square to the street above and crowned by the towers of *S. Trinità*, make a picturesque background for the city's Flower Market — the whole picture one of the prettiest sights in Rome. At *No.* 27 *Piazza di Spagna* the poet Keats died in 1821. This house is now used as a *Shelley and Keats Memorial* where are exhibited relics of these poets.

A walk of ⅓ mile on the Via Babuino brings one to the handsome *Piazza del Popolo*, in the centre of which stands an Obelisk, next to the one at the Lateran "oldest of things even in Rome," erected here by Sixtus V in 1589, but originally brought from Egypt and set up in honor of Apollo by Augustus. The *Porta del Popolo* spans the old *Flaminian Way* that crossed the Apennines to Rimini.

On the east side of the piazza rise the terraces of the *Pincian Hill*, adorned with rostral columns, statues, and marble bas-reliefs, interspersed with cypresses and pines. "A winding road, lined with mimosas and other flowering shrubs, leads to the upper platform, now laid out in public drives and gardens, but till twenty years ago a deserted waste, where the ghost of Nero was believed to wander in the Middle Ages. Thence the Eternal City is seen spread at our feet, and beyond it the wide-spreading Campagna, till a silver line marks the sea melting into the horizon beyond Ostia."

From the Piazza del Popolo the *Corso Umberto Primo*, the main thoroughfare of Rome, following the line of the old *Via Flaminia*, leads to the *Piazza Colonna* and the *Piazza Venezia*. This street presents a gay picture during Carnival week. Near the Piazza Colonna, in the centre of which rises the column of *Marcus Aurelius* (cf. p. 380), is the *Palazzo Monte Citorio* occupied by the Chamber of Deputies. Two blocks to the east of the

Piazza Colonna is the imposing *Fountain of Trevi*, fabled as a miracle worker, that insures a return to Rome to all those who drop a coin in its depths.

The *Piazza Venezia* dominated by the colossal *monument to Victor Emmanuel II*, on a terrace of which is the grave of Italy's unknown soldier, is the great centre for the city's tram lines. The *Palazzo Venezia* bounding the square on the west has been for many years a possession of Austria. At the close of the late War it was returned to Italy.

The large *Piazza Navona* occupies the site of Domitian's *Circus Agonalis* in the old *Campus Martius*. It contains three fountains, two of them the work of Bernini. This piazza is turned into a toy market the week before Epiphany. Near the piazza is one of the *University* buildings and the *Palazzo Madama*, the home of the Italian Senate. A few blocks north of the Piazza Navona, in the Via S. Antonio dei Portoghesi is the *Torre della Scimmia*, better known as "Hilda's Tower."

Across the river is the *Piazza dei Tribunali* on which fronts the huge *Palace of Justice*. To the rear of this palace is the *Piazza Cavour*, with a *statue of the patriot* of heroic size.

Churches

Of Mediæval and Modern Rome the churches are of paramount interest. We begin with the five great basilicas, of which *St. Peter's* is, of course, *facile princeps*. It stands on the site of the Circus of Nero, where many Christians were martyred and where St. Peter is said to have been buried after his crucifixion. An oratory was founded here as early as A.D. 90, and in A.D. 306 a basilica was begun by Constantine the Great, which, though only half the size of the modern Cathedral, was the grandest church of that time. The crypt is now the only remnant of this early basilica, which suffered severely at the hands of the Saracens in 846, and was demolished by Julius II, who began the present edifice in 1506 from designs by Bramante. The work went on, with various changes in the plan and under several architects, until Paul III, "being inspired by God," as Vasari says, entrusted it to Michelangelo, then nearly 72 years old. He labored upon it for 17 years, and began the dome on a new plan, which was modified subsequently by Giacomo della Porta, who unquestionably improved it by making it loftier and lighter. Only the façade now remained unfinished; but Carlo Maderna, the next architect, stupidly returned to the plan of a Latin cross which had been several times adopted and rejected by his predecessors, and lengthened the nave in front before adding the façade, thus spoiling the view of the dome from that side. The church was dedicated by Urban III in 1626, the colonnades added by Alexander VII in 1667, and the sacristy by Pius VI in 1780. The expense of the work was so

heavy (that of the main building being estimated at fifty millions of dollars) that Julius II and Leo X resorted to the sale of indulgences to raise the money — a practice which led to the Reformation.

Perhaps no other church in the world has a finer approach than has St. Peter's through the *Piazza* of that name. This piazza, the work of Bernini, is in the form of an ellipse, bounded by imposing colonnades consisting of four rows of massive Doric columns, 284 in number, the balustrade adorned with statues of the saints. In the centre of the piazza is the *Obelisk* which Caligula brought from Heliopolis to Rome and placed in his Circus, afterwards called the *Circus of Nero*. In 1586, under Sixtus V, it was moved to its present position. During the process of raising the Obelisk, when it was feared that the ropes were giving way, a sailor, who stood in the crowd watching the operation, called out, in spite of the injunction of silence, "Wet the ropes!" His advice was followed and the monument was raised without further difficulty. The two copious fountains add to the beauty of the piazza.

On entering the *portico* of the church one will notice the central *bronze doors* which are relics of the old church, and, to the right of these, the *Porta Santa*, open only in years of Jubilee (every 25 years, the last occasion in 1900), the Pope in person giving the signal for the removal of the wall.

The church is 696 ft. in length (including the portico) and 450 in breadth through the transepts. The height of the nave is 150 ft. and of the interior of the dome, with the lantern, 403 ft. The extreme height to the top of the cross is about 435 ft. The diameter of the dome is 138 ft., being about 5 ft. less than that of the Pantheon. On the roof there is quite a village of small houses, occupied by custodians and workmen. A staircase leads to the ball, which will hold 16 persons. The dome may be ascended on week days, 8–11; permit required except on Saturday.

The magnificent interior is rich in colored marbles, mosaics of noted paintings, bas-reliefs, and monumental tombs, the latter the work of such artists as Antonio Pollaiuolo, Bernini, and Canova. Some of the chief objects of interest are the bronze statue of St. Peter, a work presumably of the 5th century; the baldacchino over the High Altar by Bernini; the tomb of St. Peter under the altar; the monument by Canova to the last of the Stuarts; the new statue to Pope Pius X; the round slab of porphyry in the floor near the central door on which in former days the emperors were crowned; and Michelangelo's "*Pietà*" in the first chapel on the right. In the Sacristy may be seen the celebrated "Angels" by Melozzo da Forli, frescoes removed from the Church of the Santi Apostoli.

It is a familiar fact that the interior of the church does not at first sight seem so vast as it really is. The statues and ornaments which one naturally takes as standards of measurement are them-

selves of unusual proportions — "the angels in the Baptistery are enormous giants; the doves, colossal birds of prey" — and it is only by observing the living, moving figures that we begin to get an idea of the immensity of the edifice. Gradually it expands until it fills the full measure of our anticipations, if indeed it does not exceed them. It is only, however, after repeated visits that it reveals its complete grandeur; so that, if possible, one should return to it again and again during his sojourn in Rome. And he should not fail to see the exterior of the church *from the rear*, where it dwarfs all the surrounding buildings, and where alone a good *near* view of the dome is to be had.

The *Lateran*, or church of *San Giovanni in Laterano*, takes the precedence even of St. Peter's in ecclesiastical rank, being, as the inscription on its façade sets forth, "OMNIUM URBIS ET ORBIS ECCLESIARUM MATER ET CAPUT." It is the church of the Pope as Bishop of Rome, and here his coronation formerly took place. It is the fourth basilica on the site. The first, consecrated in 324, was destroyed by an earthquake in 896; the second, built 904–911, was burned in 1308; it was rebuilt, but burned again in 1360; and in 1362–1370 the present edifice was erected. The façade was built by Galilei, in 1734. The interior has been recently restored. The transept, rich in precious marbles, is the finer part of the church. In the centre of this rises the Gothic Canopy by Giovanni di Stefano. Underneath is the high altar containing a wooden table from the catacombs supposed to be the one used by St. Peter. The modern choir, containing a 13th-century mosaic, is very rich and ornate. To the left of the choir is the monument to Leo XIII. Of the chapels opening from the aisles, perhaps the most interesting is the first one on the left, the *Corsini Chapel*, rich in precious marbles and containing a porphyry sarcophagus taken from the Pantheon. In the crypt beneath the chapel can be seen a Pietà of unusual interest attributed to Bernini.

The *cloisters* of the adjacent *Monastery* are beautiful work of the 12th century. For the *Museum* in the Palazzo del Laterano, see p. 394. Adjoining the church is the octagonal *Baptistery* — the oldest in Rome, and the model for all later buildings of the kind. Here, according to tradition, Constantine was baptized by Pope Sylvester I.

In the Piazza to the west of the church is the *Obelisk* erected at Thebes by Thothmosis III (B.C. 1597–1560), and brought to Rome by Constantius in 357. It is the oldest obelisk in Rome and the largest in the world, being 104 ft. high (153 with the pedestal) and weighing about 600 tons. It was erected here in 1588.

Near the Lateran, in a small building, is the *Scala Santa*, a flight of 28 marble steps, reputed to be from the house of Pilate and to have been trodden by the feet of Jesus. They were brought to Rome, it is said, by Helena, the mother of Constantine, in 326. No one is allowed to ascend them except on his knees.

S. Maria Maggiore, on the Esquiline, also known as the *Liberian Basilica* from its founder Pope Liberius, first built in 352–366, was rebuilt in 432–440, and in spite of many alterations retains much of its ancient character. The tribune with its mosaics was added in 1292 (restored 1575), the campanile renewed in 1376, and the west front erected in 1741. The nave, 280 ft. long and 60 broad, with the long line of marble columns on either side surmounted by a frieze of mosaic pictures (5th century), is "both very simple and very grand." The pavement is of "the most glorious opus-alexandrinum, and its crimson and violet hues temper the white and gold of the walls." The panelled roof is gilt with the first gold brought to Spain from South America, a present to the Pope from Ferdinand and Isabella. In the right transept is the elegant *Sistine Chapel*, and opposite to it the *Borghese Chapel*, no less resplendent with all manner of precious marble, lapis-lazuli, agate, and the like.

In front of the high altar is the *Confessio* in many-colored marbles originally designed as the last resting-place of Pius IX, and here is placed a magnificent kneeling statue of that pontiff (his tomb, however, is in San Lorenzo fuori le Mura). One of the chief treasures of the church is the *Sacred Cradle*. The Procession of the Sacred Cradle, long discontinued, was revived on Christmas Eve, 1922.

S. Lorenzo fuori le Mura is a basilica on the site of an oratory built by Constantine to mark the burial place of St. Laurence. It was erected by Pelagius II in 578, and after being repeatedly enlarged was at length so much altered by Honorius III in 1216 that the old basilica became merely the choir or tribune of a more important church. It has since been modified and restored by Nicolas V, Innocent X, and Pius IX (1864–1870). The mosaic frieze of the portico is of the 13th century; the figures in the pediment, recently added, represent the founders and patrons of the church, from Constantine to Pius IX. The rich mosaic pavement of the nave is of the 10th century; the two splendid *ambones*, inlaid with serpentine and porphyry, are of the 12th. The nave is the basilica of Honorius III; in the rear of this, and on a lower level, is the earlier church of the 6th century, with its elegant fluted columns of pavonazzetto. Under the high altar is the silver shrine reputed to contain the remains of St. Laurence and St. Stephen; and behind the altar is the exquisite *chapel* and *tomb of Pius IX*, the walls resplendent in mosaics.

The *Cemetery of St. Lorenzo*, adjoining the church, is the great modern burial-ground of Rome.

S. Paolo fuori le Mura (*St. Paul outside the Walls*) is a magnificent basilica, which marks the spot where the Apostle is believed to have been buried. Constantine first built an oratory here, which was enlarged into a basilica in 386, and restored by Leo III in 795–816. In 1823 it was almost totally destroyed by fire, but

has since been rebuilt. Unfortunately the explosion of a powder magazine, in the neighborhood, in 1891 shattered all the beautiful stained-glass windows in the basilica. The chief façade, facing the west, is adorned with mosaics completed in 1875; in front of which is an imposing court or atrium surrounded by a colonnade, the huge monolithic columns being of Simplon granite. The interior of the basilica with its double aisles and nave supported by eighty granite columns, is most striking and magnificent. At the end are six huge columns of alabaster. On the wall above the columns is a series of mosaic portraits of the Popes from St. Peter down; each portrait being five feet in diameter. The triumphal arch between the nave and transept, with its mosaics, is a relic of the old basilica (440), and the mosaics of the tribune are of the 13th century. The canopy of the high altar was erected in 1285. The adjacent *Cloister*, of the 12th century, is very beautiful, and contains Christian and other antiquities.

S. Clemente "retains more of the details belonging to primitive ecclesiastical architecture than any other church in Rome." The present building was erected in 1108; but beneath this is the *lower church*, which is probably the one mentioned by St. Jerome in 392 as occupying this site. It is adorned with frescoes of different periods. Below this crypt are the remains of buildings of the Imperial Age, and still lower are some of Republican origin, one room of which has been discovered to be a *Mithreum*. In these subterranean rooms can be heard the underground waters of Rome which Marion Crawford describes in his novel "The Heart of Rome." The *Chapel of the Passion* (in the upper church) contains frescoes attributed to Masolino though formerly supposed to be the work of Masaccio; these, though restored, are much admired. The *Choir Screen*, removed from the lower church, is of great beauty; and the 12th-century mosaics of the tribune are worthy of note.

S. Pietro in Vincoli (*St. Peter in Chains*) was founded in 442 by the Empress Eudoxia, for the reception of the chains that had bound St. Peter in prison. It has suffered greatly from alterations at various periods, but the interior is still imposing. The Doric columns in the nave were taken from the Roman baths that occupied the site. Of the monuments the most remarkable is that of Julius II, with Michelangelo's famous statues of Moses, Leah, and Rachel.

S. Prassede was erected in 822 on the site of an earlier church. It fell into ruin while Avignon was the papal residence, and has been seriously injured since by alterations. It is chiefly noteworthy for the splendid chapel known as the *Orto del Paradiso*, decorated with mosaics on a gold ground (10th century). It contains the column to which Christ is said to have been bound. Ladies are not admitted to the chapel except on the Sundays in Lent; at other times they can look through a grating. The tribune, which is reached by steps of beautiful rosso-antico, is covered

with mosaics of the 9th century. In the sacristy there is a painting of the "Scourging of Christ," by Giulio Romano. This is the church of "St. Praxed," in which Browning's Bishop "orders his tomb." The tomb of Cardinal Cetive (1474), with his sleeping figure, reminds us of the design in the poem.

Near S. Maria Maggiore is the church of *S. Antonio Abbate* (the tutelary saint of animals), to which horses, mules, cows, etc., are brought during the week following the feast of the saint (Jan. 17) to be blessed and sprinkled with holy water. Though the church has been secularized, the custom is still continued. On the 23d of the month the horses of the Pope and of all the Roman grandees were formerly sent here for the annual blessing.

S. Pudentiana, supposed to be the most ancient of the Roman churches, but much altered and modernized (the graceful campanile is of the 12th century), contains in the tribune some *mosaics* of the 8th century (others say of the 4th) which are perhaps the best of all ancient Christian work of that kind. In 1865 excavations under the church disclosed constructions supposed to belong to the house of Pudens (the friend of Paul and the host of Peter) and of the oratory dedicated A.D. 145.

Santa Croce in Gerusalemme, one of the seven pilgrimage churches, is said to occupy the site of the palace of St. Helena, the mother of Constantine, who here bestowed her precious relics brought from Jerusalem, among them a Piece of the True Cross. The *Chapel of St. Helena* in the crypt is the most interesting part of the church, but admission to it is denied to women except on the festival of the saint (August 18).

S. Maria degli Angeli is a vast and magnificent church, formed by Michelangelo out of one of the great halls of the Baths of Diocletian. It contains Houdon's statue of St. Bruno and many large pictures brought from St. Peter's, where they were replaced by mosaic copies.

The round church of *San Bernardo*, though situated a block away from S. Maria degli Angeli, was also originally a part of the Baths of Diocletian. In ancient times the dome, like that of the Pantheon, was open to the sky.

On the opposite side of the Piazza San Bernardo is the ancient *Church of Santa Susanna*, dating in its present form from 1600, now known as the *American Catholic Church* in Rome, and in charge of the Paulist Fathers. In the crypt are scanty remains of the house of St. Gabinius (3rd century) and a few blocks of the Servian Wall. (Adjoining, is the *American Embassy*.)

The church of *Ara-Cœli*, or *S. Maria in Ara-Cœli*, is mentioned as early as the 8th century. It takes its name, it is said, from an ancient altar (enclosed in the present altar of the Chapel of S. Elena), bearing the inscription "Ara Primogeniti Dei," reputed to have been erected by Augustus. According to a legend of the 12th century, the Sibyl of Tibur appeared to the emperor on this spot,

when the Senate was about to deify him, and revealed to him a vision of the Virgin and her son. "The interior is vast, solemn, and highly picturesque. It was here, as Gibbon himself tells us, that on the 15th of October, 1764, as he sat musing amidst the ruins of the Capitol, while the barefooted friars were singing vespers, the idea of writing the 'Decline and Fall' of the city first started to his mind." The church contains many interesting monuments and several good pictures. Here, too, in the inner sacristy, the *Santissimo Bambino* has his shrine. Between Christmas and Epiphany he is displayed in a manger and little children speak pieces in his honor. An imitation of this little statue figures largely in Selma Lägerloff's remarkable novel "The Miracles of Anti-Christ."

Il Gesù, the principal church of the Jesuits, is one of the most gorgeous in Rome, and has a handsome ceiling by Baciccio. The altar of St. Ignatius, in the left transept, is rich in bronze and rare marbles, the globe of the earth being represented by a single block of lapis-lazuli, said to be the largest in existence. Underneath the altar lies the body of St. Ignatius Loyola.

In the church of *S. Andrea della Valle* may be found some of Domenichino's best work.

S. Maria della Pace (15th century) contains Raphael's Sibyls, one of his best works, "skilfully freed from 'restorations' by Palmaroli in 1816."

In *S. Agostino* (15th century, altered in 1740) may be seen Raphael's fresco of Isaiah.

S. Marcello has some fine modern monuments, with the Creation of Eve and other masterpieces of Pierino del Vago.

S. Maria sopra Minerva, built in 1370 on the ruins of a temple of Minerva (lately restored), is the only important Gothic church in Rome. "The chapels are a perfect museum of relics of art and history." No fewer than five Popes are here interred; in a passageway to the left of the choir, marked by a slab in the pavement, is the tomb of Fra Angelico; while under the High Altar in a marble sarcophagus, rest the remains of St. Catherine of Siena. Among the treasures of the church is a crucifix attributed to Giotto, frescoes by Filippino Lippi, and the statue of Christ by Michelangelo, the latter marred by the metal drapery added at a later period. In the convent adjoining the church occurred, in 1633, the trial of Galileo when he was compelled to recant his belief that the earth moves round the sun.

Lovers of Browning will wish to visit the church of *S. Lorenzo in Lucina*, for here was the scene of Pompilia's marriage.

S. Maria del Popolo occupies the site of the tomb of Nero on the *Piazza del Popolo*. A church was built here in the 11th century, and the present edifice in 1480. It was modernized by Bernini (about 1660), but still retains much of the beautiful work of the 15th century. The interior is "a perfect museum of sculpture

and art." The adjacent Augustinian convent was the residence of Luther while he was in Rome.

S. Trinità de' Monti (on the Pincian Hill) is noted for the singing of the nuns (of the convent connected with the church) at vespers on Sunday.

In the church of *S. Maria della Concezione* or *Church of the Capuchins* is Guido Reni's "St. Michael." The Burial Vaults beneath the church, decorated with the bones of departed Capuchins, are unique.

S. Stefano Rotondo (5th century) on the Cœlian is interesting for its quaint frescoes representing the early martyrdoms. Below the church of *SS. Giovanni e Paolo* several strata of buildings have been found, concealed hitherto for 700 years, two private houses, an early Christian oratory, and a mediæval chapel. They are well worth a visit. At the head of the steps leading up to *S. Gregorio*, "St. Augustine took his last farewell of Gregory the Great, and, kneeling on this greensward below, the first missionaries of England received the parting blessing of the great pontiff, as he stood on the height in the gateway."

S. Sabina on the Aventine is a marvel of the restorer's art. Built originally in 425 on or near the site of a temple to Juno Regina and rebuilt in 824, it fell a prey to the architects of the late 16th century. Recently it has been restored to its early form. The simple lines of the nave, the 24 ancient columns of Hymettian marble, the altar screen rescued from fragments, the unusual clerestory windows with selenite in place of glass, the mediæval carved doors — all combine to make the interior restful and satisfying.

S. Sabina is also interesting because of its connection with St. Dominic to whom it was presented, together with the monastery adjoining, by Honorius III. Here St. Dominic received the vision of the rosary, which Sassoferrato has commemorated in his painting seen in the *Chapel of St. Dominic;* and in the garden of the monastery, he planted the first orange tree in Rome.

S. Maria in Cosmedin is another church that has recently been most faithfully restored to its mediæval form. Founded as early as the 5th century and rebuilt a number of times since, it served at one time as the church for the Greek colony in the neighborhood. It contains some old columns taken probably from the Temple of Ceres that once stood near by. The remains of old frescoes, the chancel-screens and especially the beautiful 12th-century pavement are of unusual interest. The Campanile is one of the finest in the city. In the porch is the large mask known as the *Bocca della Verità* (probably an ancient drain) which has the reputation of biting when the hands of false witnesses are thrust into its mouth.

Another interesting church is that of *S. Cecilia in Trastevere* with its 13th-century campanile and its portico of antique marble

columns. The interior, recently restored, contains some 9th-century mosaics. Of especial interest is the room of the bath where, according to tradition, the saint was tortured. Under the High Altar is the recumbent statue of St. Cecilia by Maderna; in the crypt is the sepulchral chamber rich in mosaic decorations. Recent excavations have brought to light some interesting structures under the church.

S. Maria in Trastevere (founded in 224, rebuilt in 340 and again in 1139) has an interesting façade adorned with mosaics. Its interior with its ancient columns is impressive. In the apse are 12th-century mosaics and others of a somewhat later date attributed to Cavallini.

The church of *S. Pietro in Montorio*, occupying one of the most sightly situations in Rome, was built for Ferdinand and Isabella of Spain. In its court is the *Tempietto* designed by Bramante and placed over the spot where, according to a late tradition, St. Peter suffered martyrdom. Adjoining the church is the *Spanish Academy*.

S. Onofrio (1439) has frescoes by Domenichino, a beautiful Madonna by the School of Leonardo da Vinci, and other good paintings. Here are buried the poets Tasso and Guidi and Cardinal Mezzofanti (cf. p. 351).

S. Agnese fuori le Mura (built in the 7th century, altered in the 15th) was redecorated as a thank-offering by Pius IX, who fell through the floor of the church into the cellar, April 15, 1855, without serious injury. He also rebuilt the monastery. The accident is represented in a large fresco by Tojetti in a chamber on the right of the courtyard. In the church occurs, on the saint's birthday, January 21, the ceremony of "the blessing of the lambs." Not far distant is the round church of *S. Costanza*, once the mausoleum of Constantia, daughter of Constantine, containing some very early mosaics.

On the Via Nazionale is the *American Episcopal Church;* at the corner of the Via Venti Settembre and the Via Firenze is the *American Methodist Episcopal Church;* and on the Via Venti Settembre, No. 7, the *Scottish Presbyterian Church.* English Churches are *All Saints*, at Via Babuino, No. 154, and *Trinity*, on the Piazza San Silvestro.

Palaces, Museums, etc.

The *Palace of the Vatican* has been the residence of the Popes since their return from Avignon. There was a palace on the same site much earlier, perhaps in the time of Charlemagne, which was rebuilt by Innocent III and enlarged by Nicholas III in the 13th century; but the Lateran continued to be the papal residence until 1377. Since that time the Vatican has been enlarged by one pontiff after another until it has become the most extensive palace

in the world. Its length is 1151 ft., its breadth 767, and it is said to contain 11,000 rooms, large and small.

The entrances to the art collections of the Vatican are in the rear of the palace (adm. 2 *lire;* open 9–2, except Sundays and holidays).

The *Museum of Sculpture* includes the *Galleria Lapidaria,* with 3000 ancient inscriptions, many statues, sarcophagi, etc.; the *Museo Chiaramonti* and *Braccio Nuovo,* with more than 600 statues, busts, and other sculptures; the *Museo Pio-Clementino,* in which are the most famous antiques (the "Apollo Belvedere," "Laocoön," etc.); and the *Museo Gregoriano,* devoted to Etruscan antiquities, including a fine collection of Greek vases (found in Etruria).

The *Stanze of Raphael,* four in number, contain frescoes by that master and his pupils. Of these rooms the *Stanza della Segnatura* is the gem, for here Raphael's genius reached its greatest height. The *Logge of Raphael* are corridors, decorated with frescoes by Raphael and his pupils. The 52 ceiling paintings illustrating scenes from the Bible are known as 'Raphael's Bible.' In the little *Chapel of Nicholas V* are interesting frescoes by Fra Angelico.

The *Cappella Sistina* or *Sistine Chapel,* built in 1473 by Sixtus IV, is 133 ft. long and 45 wide. The upper part of the side walls is decorated by Perugino, Botticelli, Ghirlandaio, and other great Florentine masters, and the entire ceiling is covered with the renowned frescoes of Michelangelo. On the altar wall is the great fresco of "The Last Judgment," which he painted many years later, and which occupied him for seven years. All these pictures have suffered from dampness and the smoke of candles and incense.

The *Library* of the Vatican (daily, except Sunday, 10–3; on Saturday, 10–1) has the most valuable collection of MSS. in the world, more than 30,000 in number, together with about 50,000 printed books. None of these can be examined except under onerous restrictions. Some of the halls are adorned with frescoes, and there are many antiquities and curiosities that are open to the inspection of visitors. The *Borgia Apartments* (to be visited in connection with the Library) are noted for their fresco decorations, largely the work of Pinturicchio, and worthy to be compared with his work in Siena.

The *Picture Gallery* (entrance to the south of the main entrance to the Museums) contains about fifty choice paintings, among which are Raphael's "Transfiguration" and "Madonna del Foligno," and Domenichino's masterpiece, "The Last Communion of St. Jerome." The *Studio del Mosaico,* or papal manufactory of mosaics, may be visited by permission obtained of the Maggiordomo of the Vatican (week days, 8–11).

The *Capitoline Hill,* the summit of which is 160 ft. above the sea level, is best approached from the Piazza Ara-Cœli, by the grand staircase known as *La Cordonnata,* which in its present form

dates from 1536. At its foot are two lions of Egyptian porphyry; at its head the ancient colossal statues of Castor and Pollux. Beyond these on either side are the sculptures misnamed "the Trophies of Marius" and the statues of Constantine and his son from the Baths of Constantine on the Quirinal. The open space here is the *Piazza del Campidoglio*, the ancient *Intermontium*, where Brutus harangued the people after the murder of Cæsar. In the centre is the celebrated statue of Marcus Aurelius, "the only perfect ancient equestrian statue in existence." It owes its preservation to the fact that it was long supposed to be a statue of Constantine. On the right is the *Palace of the Conservatori*, on the left the *Museum of the Capitol*, both designed by Michelangelo; between the two, occupying the third side of the square, is the *Palace of the Senator*, on the site of the ancient Tabularium. The fountain at the foot of the stairs is adorned with statues of river-gods, the Tiber and the Nile. The tower contains the great bell which is rung only to announce the opening of the carnival or the death of a pope.

The *Capitoline Museum* is accessible daily (10–3, 2 *lire;* or 3 *l.* for both Museums; but free on Sundays, 10–1). The collection of sculptures is less extensive than that of the Vatican, but includes some of the most famous antiques, as the "Dying Gladiator," the "Venus of the Capitol," the "Faun" of Praxiteles, the "Antinous," etc. There is also the rich collection of busts and statues of Roman emperors and empresses, statesmen, philosophers, etc., "perhaps the most interesting portrait gallery in the world."

The *Palace of the Conservatori* (same times and terms) contains a fine collection of sculptures, including the Bronze Wolf of the Capitol, and other famous antiques, with many articles found in the recent excavations. On the southwestern corner of the Capitoline Hill is the famous (or infamous) *Tarpeian Rock*.

The *National Museum in the Baths of Diocletian* (10–4; 2 *l.*; free Sundays, 10–1) which includes the superb Boncompagni-Ludovisi Collection, is intended primarily to receive antiques found within the city limits. It contains very many objects of unusual interest and beauty. A recent acquisition is the lovely Venus of Cyrene.

The *Lateran Museum* (10–1; 2 *l.*) contains choice collections of ancient sculptures and Christian antiquities. The statue of Sophocles is the gem of the Museum.

The *Kircherian Museum*, an extensive ethnographical and prehistoric collection (open daily 10–3, 2 *l.*; free on Sundays), near the Corso, is also noteworthy.

The *Museo Barracco* on the Corso Vittorio Emanuele (Tuesdays and Fridays, 10–2) is a small Greek building opened in 1905 for the choice collection of antiquities presented to the city by Senator Barracco. Here are very beautiful original Greek sculptures and a few from Babylon, Assyria, and Egypt, everything very rare

and admirably selected. It is said to contain the best Greek art in Rome.

The *Villa Umberto Primo* (formerly the *Villa Borghese*), outside the Porta del Popolo, is noted for its beautiful grounds, which are a favorite promenade connecting with that on the Pincian Hill by an embankment and bridge opened in 1908. The *Casino* built by Vansunzio for Cardinal Borghese, nephew of Paul V (1605–21), contains the picture gallery formerly in the *Palazzo Borghese* (daily, 10 to 4. Mar. 1 to Aug. 31, 12 to 6; 2 *l.*; Sunday, 10–1, free). It is now an important National Museum, and is arranged according to schools. Among the masterpieces are Titian's "Sacred and Profane Love," Raphael's "Entombment," Correggio's "Danaë," etc. There is also an interesting collection of statuary, vases, etc. The decorations of the rooms are very beautiful.

The *Palazzo Barberini* (daily, 10–4.30, 2 *l.*), built by Urban VIII, is a large and magnificent structure, but chiefly notable for a small picture gallery, the gems of which are popularly known as Raphael's "Fornarina," and Guido's "Beatrice Cenci." The *Library* contains 7000 MSS., many of which are rare.

The *Palazzo del Quirinale*, situated on the hill of the same name, is the home of the Royal Family of Italy. It may be visited on Thursday and Sunday from 12–3 if a *permesso* has been obtained in the morning at the *Ministero della Casa Reale*, 30 *Via del Quirinale*. In the *Piazza del Quirinale* are the famous colossal statues called the *Horse Tamers*, once adorning the Baths of Constantine, which occupied ground in this neighborhood.

Just off the Piazza del Quirinale to the southeast is the *Palazzo Rospigliosi* containing many treasures of art, which are to be seen only by special permission; but the Casino, which is noted for having Guido's "Aurora" on the ceiling of the hall, is open on Wednesdays and Saturdays, 9–3. A block to the west (entrance No. 17 Via della Pilotta) is the *Palazzo Colonna* which contains a picture gallery (Thursday and Saturday, 11–3), well worth a visit. The *gardens* are delightful, and the terrace commands a fine prospect.

Near the southern bend in the Via Nazionale, behind the church of *S. Caterina di Siena*, rises the grim, mediæval *Torre delle Militzie* (c. 1200) popularly known as the "Tower of Nero" because of the tradition that from its top Nero watched the burning of Rome.

The *Palazzo Doria* on the Corso (entrance *No. 1a, Piazza del Collegio Romano*) (Friday, 10–2, 2 *l.*) is a large and elegant palace containing a collection of nearly 800 paintings, a few of which are excellent. They include Velasquez's celebrated portrait of Pope Innocent X, and some fine landscapes by Claude Lorraine.

On the Corso Vittorio Emanuele is situated the *Palazzo Massimi alle Colonne* (1526) with a Doric portico designed by Peruzzi. The first printing office in Rome was established in buildings con-

nected with this palace in 1467, Cicero's "Epistles" being the first book to be printed.

The *Palazzo Braschi*, near by, has a remarkable staircase, and to the rear of the building is situated the mutilated old Greek statue known as *Pasquino*, who was noted in times past for his satirical remarks, from which is derived our word *pasquinade*. His companion "in crime," *Marforio*, is now housed in the Capitoline Museum.

On the opposite side of the Corso is the large and imposing *Palazzo Cancellaria*, a fine example of Renaissance architecture. The unique "Rag Fair" is held near here every Wednesday morning.

The *Palazzo Spada* near the Ponte Sisto (not always accessible) has a collection of antiquities, among which is the famous *statue of Pompey* (believed to be the one at whose feet Julius Cæsar fell), and a picture gallery of no special interest.

The majestic *Pallazo Farnese*, built of stones from the Coliseum and the Theatre of Marcellus, is the work of three architects: Sangallo the Younger, Michelangelo, and Giacomo della Porta. It is now the home of the *French Embassy*.

Across the river is the pretty *Villa Farnesina*, erected in 1506 by Peruzzi for the famous banker Chigi. It was in a pavilion on the estate that the latter gave his extravagant banquets, serving his guests on gold plates which were thrown into the river as soon as they were used (to be gathered in a net later). The palace (Monday, Wednesday, Friday, 10–3.30, 2 *l.*) contains frescoes designed by Raphael, and painted by Giulio Romano and Francesco Penni, and Raphael's own "Galatea."

Opposite the Farnesina is the *Palazzo Corsini*, originally the *Riario Palace*, purchased by the Corsini in 1729. Here Erasmus and Michelangelo were entertained, and here Queen Christina of Sweden died. At one time the palace housed the French Embassy. It is now owned by the municipality of Rome. The *Picture Gallery* (daily, 10–4, 2 *l.*; Sundays, 10–2.30 free) has many paintings, with a few choice ones by Carlo Dolce, Titian, Guido, and others. Holbein's "Henry VIII" is here.

Of particular worth, though difficult of access, is the *Museo Torlonia* at the south end of the Lungara, the property of Prince Don Giulio Torlonia, which is the largest private collection of Greek and Roman antiquities in Rome. The museum includes over 600 objects, mostly busts and statues. The gem of the collection is the "Vesta Giustiniani." Of great interest, too, is the large collection of imperial busts, arranged chronologically.

The *Villa Doria-Pamfili* (accessible Monday and Friday after 1, to pedestrians and two-horse carriages if a *permesso* has been previously obtained at the Palazzo Doria), on the Janiculum, outside the Porta S. Pancrazio, has extensive grounds, admirably laid out, and commands a fine view of St. Peter's, the Sabine

ROME

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Mountains, and Soracte. The place is a favorite resort of the Romans, who call it "*Belrespiro.*" Between here and the Porta S. Pancrazio was fought, in 1849, a fierce battle between the French troops and Garibaldi's forces.

Near this Villa, just inside the Porta San Pancrazio, is the beautiful *American Academy in Rome*, which consists of the School of Fine Arts and the School of Classical Studies.

One should not leave the Janiculum without a walk or drive on the *Passeggiata Margherita* which follows the crest of the hill from the church of S. Pietro in Montorio to S. Onofrio. In the large open space at the summit, where the view of the city and encircling mountains is finest, stands the superb *equestrian statue of Garibaldi.* A short distance away is the *lighthouse* that flashes the national colors — the gift of loyal Italians in South America.

On the Aventine is the small but charming garden of the Knights of Malta. The view of St. Peter's through the keyhole is unique.

Outside the Porta del Popolo is the *Villa di Papa Giulio*, built for Pope Julius III by Vignola with the assistance of Michelangelo. It was fitted up in 1888 for a *Museum of Antiquities.* It is a typical mediæval villa and contains some exquisite remains of Greek and Etruscan art. In the courtyard is the reproduction of an Etruscan temple. On the hill beyond the Villa is located the *British Academy.*

The former *Palazzo Medici* on the Pincian Hill, commanding from under its closely clipped ilex trees a fine view of St. Peter's, is now the home of the *French Academy.* The grounds in the rear are most pleasing.

The *Villa Albani*, now closed to the public, is famous for its *Casino*, which is itself a splendid palace, rich in art treasures, especially ancient sculptures.

The *Villa Torlonia* with beautiful grounds just inside the Porta Pia, is the home of the *British Embassy.*

EXCURSIONS FROM ROME

As an excursion centre, Rome is hardly surpassed — unless it be by Naples.

Shorter Excursions

A few of the most interesting excursions in the environs of Rome are the following: (1) along the *Via Appia* to the Catacombs of St. Calixtus and the *Tomb of Cæcilia Metella*, with the ruins of the *Circus of Maxentius* (A.D. 311) near by, and onward, between lines of ancient tombs and other ruins, as far as you care to extend the walk or drive; (2) from the Porta S. Giovanni as far as the *Porta Furba* (2 miles), with fine views of the *Acqua Felice* and other ancient aqueducts *en route*, and a glorious prospect of

the Campagna and the Alban and Sabine mountains from the Porta Furba (which is an arch of the Acqua Felice) — one of the most attractive walks in the neighborhood of Rome; (3) from the Porta del Popolo, via the Ponte Molle (on the site of the ancient Pons Milvius), and the road thence along the river (many charming views on the way), to the *Acqua Acetosa*, a mineral spring (3 miles or more), returning by the more direct road (2 miles) to the city — another delightful excursion; (4) from the Porta Angelica to the *Villa Mellini* on *Monte Mario* (about 2 miles), where there is now a *Methodist School for Boys*, and whence there is a magnificent view; (5) to the *Ponte Nomentana* (past the church of S. Agnese fuori le Mura, which, with the *Catacombs of St. Agnes*, may be visited at the same time) and the ancient *Mons Sacer* beyond the bridge, which spans the Anio, and is about 2 miles from the Porta Pia; and (6) to the old abbey of *Tre Fontane*, with its three venerable churches, about 2 miles beyond *S. Paolo fuori le Mura* (cf. p. 387) to which point there is a tramway from the *Piazza Montanara*.

The Alban Mountains

The *Alban Mountains*, usually thought of as a range of mountains lying a few miles southeast of Rome, form, in reality, the mighty rim of a long-extinct volcano, with the Lakes of Albano and Nemi and the Vale of Ariccia occupying lateral craters on its side. Of the many possible excursions that they afford that to Frascati (and Tusculum) is perhaps the most interesting.

FRASCATI, with its charming villas, in a cool and healthy situation on the slope of the Alban mountains, is a popular summer resort. It may be reached by rail or by tramway (15 miles). Of the many beautiful villas accessible to visitors, the finest are the *Villa Aldobrandini*, now the property of the Borghese; the *Villa Ruffinella*, formerly owned by Lucien Bonaparte, now by Prince Lancellotti, and supposed by some to occupy the site of Cicero's Tusculan villa; and the *Villa Falconieri*, in the grounds of which there is one of the most beautiful of artificial lakelets, surrounded by cypresses centuries old.

From the 'back' of the village, a shady road leads in ¾ of a mile, to the site of ancient *Tusculum*, the birthplace of Cato the Censor. The ancient remains comprise an unexcavated *Amphitheatre*, a *Theatre*, "a gem among ruins," a small underground chamber with quasi-arched roof antedating the discovery of the laws of arched-construction, and other inconsiderable remains. The views from the summit of the arx are magnificent.

Another excursion takes one to **Grottoferrata,** noted for the frescoes by Domenichino in the old Greek *Monastery of St. Basil*, and thence to **Rocca di Papa,** a small town clinging to a spur of Monte Cavo, the highest peak save one, within the large ancient

volcanic rim. Thence an hour's tramp will take one to the summit of **MONTE CAVO** (3147 ft.), the ancient *Mons Albanus*, where stood the great temple of Jupiter Latialis. The path from Rocca di Papa leads over the old *Via Triumphalis*, paved with basalt, by which the generals who had been refused a triumph at Rome ascended to celebrate one "on their own hook." The views of the *lakes of Albano* and *Nemi* and of the Campagna, are indescribably fine. From this height Virgil represents Juno as surveying the Trojan and Latin armies before they join battle ("Æn." XII, 134).

Return may be made to Rocca di Papa, and thence by tram to Rome; or, if one be a good walker and is provided with a guide, he may tramp down the mountain to *Nemi*, drinking *en route* of the *fountain of Egeria*. From Nemi a road of three miles leads along the rim of the crater, in which, 700 ft. below, nestles the beautiful *Lago di Nemi*, to *Genzano*, affording a series of strikingly picturesque views, hardly surpassed elsewhere in Italy. From Genzano, return may be by tram to Rome.

Another fine excursion will carry one to *Ariccia*, whence he will leave the tram, and walk back over the imposing *viaduct* constructed by Pius IX in 1846–53, 1000 ft. long and 192 high, and consisting like the Pont du Gard of three tiers of arches. One should descend to the bottom of the ravine, the better to enjoy the viaduct. From here one's tramp may be continued through Albano and past the *Capuchin Monastery*, over the *Galleria di Sopra* to *Castel Gandolfo*, whence descent may be made to the edge of the *Lago di Albano* for inspection of the ancient *Emissarium*. One returns by tram from Castel Gandolfo to Rome, with possible change of cars at *Marino*.

The Sabine Mountains

A trip to **HADRIAN'S VILLA** and to Tivoli may be made in a day. It is best to take tram outside the *Porta S. Lorenzo* to *Villa Adriana* (15½ miles), unless one prefer to go by motor car. Several hours may profitably be spent in the inspection of the extensive remains of Hadrian's Villa, among the ruins of which are three theatres, several temples, a stadium, baths, barracks, a poecile, etc. Many of the best works of art in European museums were found here.

Two and a half miles beyond, on a slope of the beautiful Sabine Mountains, lies **TIVOLI** (also to be reached from Rome by rail in an hour), the *Tibur* of Horace and of the Romans, famous in antiquity for its beauty and justly still famous. On reaching the town, if hurried, the tourist should at once proceed to the *Ponte Gregoriano*, whence he will see the so-called *Temple of the Sibyl*, a circular Corinthian edifice. Adjoining is a rectangular Ionic temple, now a church dedicated to St. George. From the

terrace of the former there is a beautiful view of the celebrated *New Waterfall*, 330 ft. in height. (This fall is artificial, having been formed by diverting the greater part of the water of the Anio into a new channel by means of two long tunnels through the limestone rock. This was done to prevent the recurrence of inundations like that of 1826, which destroyed a part of the village.) The old fall, though much diminished in volume, is still beautiful. Between the Ponte Gregoriano and the *Porta Sant' Angelo* to the east is an entrance to the *Waterfalls*, whence they may be viewed at closer range. From the Porta Sant' Angelo one should tramp (or drive) over the *Via delle Cascatelle* halfway round this gorge route, or, if time permit, all the way round, and reënter the town from the west. One's remaining time, be it longer or shorter, may be spent in the beautiful grounds of the *Villa d'Este*. The estate is down at the heel, and one cannot afford much time for the palace. But the artificially laid-out garden with its stately old cypresses and its many and varied fountains, is one of the joys of Italy.

A longer excursion might combine a visit to Tivoli with a drive to the *Villa of Horace* in the valley of the *Licenza* (the ancient *Digentia*), where one may see the scanty though interesting remains of the poet's Sabine home, and drink of the waters of his never-failing spring; and to **SUBIACO** and its famous monasteries, founded in 530 or later by St. Benedict. Subiaco may also be reached by train from Rome with change of cars at *Mandela*. But it is best, if possible, to make the journey by motor car, and return via *San Vito Romano* to *Genazzano*, "over the ridge of the world," and so to *Palestrina*, and thence to Rome. A finer mountain drive it would be hard to find.

To the Westward

Another excursion will lead the tourist to **OSTIA,** the ancient seaport of Rome, near the mouth of the Tiber, where excavations have unearthed very interesting Roman remains, that should not be missed if Pompeii is not in one's itinerary.

To the Northward

A mountain climb of great charm (requiring a day) is the ascent of *Monte Soracte* (2265 ft.), long associated with the name of Horace, via tram to *San Oreste* (on the tramway to Cività Castellana) and tramp of perhaps five miles to the top of the mountain. The views of the valley of the Tiber are particularly fine.

The tramway ride (33½ miles) from Rome to Cività Castellana is very interesting, past the romantically situate *Castelnuovo*, across the most picturesque part of the Campagna, and skirting

the base of Monte Soracte, so that its seven peaks can be seen from different sides.

Cività Castellana is an ancient high-perched town, with a *Citadel* (1494 to 1500) and *Cathedral* with portico dating from 1210. Three miles north lies *Falerii*, a walled town founded by the Romans in 240 B.C., triangular in form, and with exceedingly interesting ruins.

If more than one day may be given to an excursion north of Rome, the tourist may, from Falerii (in Italian, *Faleri*), proceed by tram to Viterbo, where the night may be spent. **VITERBO** is a most picturesque old city surrounded by Longobard walls with many towers, with a fine old *Pallazzo Municipale* and interesting *Museo Municipale*, and a handsome Romanesque *Cathedral* dating from the 12th century (restored in the 16th). Side trips may be made to *Montefiascone* overlooking the *Lago di Bolsena* (8½ miles, cf. p. 372); to **Banaja** (c. 2½ miles) to visit the delightful *Villa Lante* (15th–16th centuries), with a stop halfway at the *Pilgrimage Church of S. Maria della Quercia;* and by omnibus (c. 1 hr.) or motor car to **Caprarola** where is situated the *Farnese Palace* (1547–49) designed by Vignola — a Renaissance building of great distinction. The interior (accessible by special permission only) is adorned with interesting frescoes.

Return to Rome may be made via **BRACCIANO** (26½ miles from Viterbo), 400 ft. above the large, almost circular *Lake of Bracciano*. The one lion of this sightly town, aside from the entrancing views it affords, is its *Castle*, so typically mediæval and so well preserved that to Sir Walter Scott during his visit of 1832 it proved a stronger magnet than did Rome itself. From Bracciano it is 27½ miles to Rome (the Trastevere Station).

To the lover of archæology a trip to **Corneto** (the ancient *Tarquinia*, 62½ miles from Rome on the railway to Pisa) will prove of surpassing worth. Here, on the ancient *Necropolis*, have been discovered many Etruscan tombs with frescoes of unusual interest. The small *Municipal Museum* contains some of the remains found in these tombs. The visitor should first familiarize himself with the account of Corneto written by George Dennis in his "Cities and Cemeteries of Etruria."

Of volumes treating of the environs of Rome, Hare's "Days Near Rome" is most readable and informative. Of shorter compends, Baedeker's treatment of the subject in his "Central Italy" is admirable.

FROM ROME TO NAPLES

From Rome to Naples (155 miles by rail) is a varied and beautiful ride. The railway leads across the Campagna to the south, then skirts the Alban Mountains on the right, and later the Volscians, with the Sabine Mountains on the left.

Roccasecca (75 miles) is the junction for the line leading to *Arezzano*, on which line (13 miles to the north) is the station of **Arpino.** Two miles east is the town, the ancient *Arpinum* (1475 ft.), with fine situation. It was the birthplace of Marius and Cicero; and busts of these two statesmen, with one of Agrippa, grace the *Palazzo Municipale.* East of the town of to-day the ancient *City Walls* of polygonal stones, "broken at intervals by mediæval round-towers, ascend the hill to the small upper town of *Civitavecchia* (2055 ft.)," which is probably the site of the ancient citadel. On the summit is the *Porta dell' Arco*, an ancient gateway with a pointed arch.

At **Cassino** (85½ miles) one may stop for a visit to the *Monastery of Monte Cassino* (1703 ft.) which requires about 5 hrs. The drive to the monastery is fascinating, and its site is superb. Founded by St. Benedict in 529, and made into a national monument in 1866, it is now a monastery school, with about 40 monks and 200 pupils. Gentlemen unattended by ladies may stop for the night. From the railway the monastery resembles a castle. The church is richly decorated. Under the high altar rest the remains of SS. Benedict and Scholastica. The Library has long been famous for its priceless MSS. and rare volumes. South of the town of Cassino are the extensive remains of a *Roman Amphitheatre.*

Teano (113 miles) is the station for the town of that name, 1¼ miles to the north. Anciently it was *Teanum* of the Sidicini — doughty little Teanum — that stood out so valiantly against the Romans, as described by Jerome in his "Roman Memories."

S. Maria di Capua Vetere is a city of about 21,000 inhabitants, on the site of the ancient *Capua.* Here may be seen the remains of a *Roman Triumphal Arch* which has been converted into a gateway, and of the huge *Amphitheatre.*

Caserta, 22 miles from Naples, is noted for its royal palace, built in 1752 by Charles III, an immense pile, with extensive gardens. It has been called "the Versailles of Naples."

NAPLES (in Italian *Napoli*) is beautiful for situation, but historically and architecturally one of the least interesting of Italian cities. It attracts the tourist, "not for its own sake alone or chiefly, but on account of its position as the metropolis of a region in itself gloriously beautiful, full of sites of transcendent mythological and historical interest, and rich in memorials of ancient wealth, luxury, and art." One whose time is limited should devote to the city itself little more than is necessary for the Museum, though a few of the churches are worth visiting.

The *Museum* (*Museo Nazionale*) is open daily, 9–3 (2 *l.*, but free on Sunday, 10–1). There is no complete catalogue; but the custodians, most of whom speak French, readily give information needed by visitors (gratuities forbidden). The chief departments of the vast exhibition are as follows: Ancient mural paintings

(from Herculaneum, Pompeii, etc.); ancient bronzes (the finest collection in the world); marble sculptures (including many renowned masterpieces of ancient art); inscriptions (of great interest to the scholar and antiquarian); Egyptian antiquities; mediæval antiquities (bronzes, weapons, ivories, etc.); ancient crystal (the largest collection of the kind); ancient terra-cottas; papyri (from Herculaneum); engravings (seen only by special permission); Pompeian relics (articles of food, domestic utensils, furniture, ornaments, etc.); coins; vases (Etruscan and other, including many of remarkable size and beauty); the picture gallery, containing more than 800 paintings, among which are not a few of the highest merit; and the library, with nearly 400,000 volumes and about 8000 MSS., many of them rare and of the greatest interest.

Next in importance to the Museum, perhaps, is the suppressed monastery of *S. Martino* (near the *Castle of St. Elmo*) noted for its paintings by Spagnoletto (including his best work, a "Descent from the Cross"), Stanzioni, and others; also for the *museum* connected with it, and the fine view from the *Belvedere*.

The *Cathedral* (rebuilt after being burned in the 15th century, restored in 1837) contains a few good paintings and monuments. The richly decorated *Chapel of St. Januarius* (or *la Cappella del Tesoro*) is the scene of the miraculous liquefaction of the blood of the saint, which takes place three times a year — on the first Sunday in May, September 19th, and December 16th, and for several successive days. The adjoining *Church of Santa Restituta*, formerly the Cathedral, is a basilica of the 7th century, restored in the 17th, with ancient bas-reliefs, mosaics, etc. *S. Domenico* (13th century, lately restored) is perhaps the most imposing of the churches in Naples, and is rich in old monuments. *San Severo* (*S. Maria della Pietà de' Sangri*) is lavishly adorned with gilding and sculptures, mostly of an allegorical character. *Gesù Nuovo* contains frescoes by Spagnoletto and other masters, and *L'Incoronata* some admirable ones by Giotto. There are also frescoes by Giotto in *Santa Chiara*, and both that church and *S. Anna de' Lombardi* are noteworthy for their beautiful monuments and other sculptures. *S. Francesco di Paola* has been built in imitation of the Pantheon of Rome, the dome resting upon 32 Corinthian columns.

The *University* contains museums of natural history, etc., and a good library, open to visitors (9–3, except Sundays). The *Observatory*, formerly under the charge of the celebrated Piazzi, is on the hill of Capodimonte, to the north of the city. The *Palazzo di Capodimonte* is half a mile or more to the west of the Observatory, and there are many delightful walks in the neighborhood.

The water-front of the *Porto Mercantile* and the *Porto Militare* is as unattractive as harbors well can be. Near by, facing the long *Piazza Municipio* is the large *Castel Nuovo* dating from 1279–83,

now undergoing restoration. Its massive towers are most impressive. Beyond is the *Palazzo Reale* (or *Royal Palace*), exhibiting in its three stories, the Doric, the Ionic, and the Corinthian orders. On as many niches in the façade eight statues of heroic size represent the eight dynasties that have ruled in Naples during the last eight centuries. The palace is open to the public on Sundays and Thursdays, from 11 to 4 (fee to porter).

The *Villa Nazionale* (formerly the *Villa Reale*), a long narrow park close to the sea (near the principal hotels), is the fashionable promenade, and is very gay and lively of a summer evening. The *Aquarium* (5 *l.*) in the park is perhaps the best in the world.

On a tiny island near the Via Parthenope, and joined by a bridge and embankment to the mainland, stands the *Castello dell' Ovo*, challenging the attention because of its picturesque appearance and the history and legends that form part of it.

The *Corso Vittorio Emanuele* is a magnificent road, winding about the spurs of the hills high above and at the back of Naples, and commanding fine views of the city and the bay. One should not fail to take a drive over it.

EXCURSIONS FROM NAPLES

The objectives mentioned below, if to the west of the city, should be visited from Naples. If they lie to the south, however, they can best be seen in a circular tour, which may be made to cover any number of days. The best hotels are on Capri, at Sorrento, Amalfi, Ravello, and Cava.

To the Westward

A little way beyond the Villa Nazionale is the so-called *Grotto of Posilipo*, a tunnel about half a mile long through the rock, made by the Romans for the road from Naples to Puteoli (Pozzuoli). It is now closed, being superseded by a modern tunnel near it. Near the western entrance, on the hillside above and hard to find, is the reputed *Tomb of Virgil*.

Farther from Naples, on the road by the sea, is the *Grotto of Sejanus*, another tunnel through the rock, 500 ft. longer than that of Posilipo, and originally wider and higher. It was probably cut about B.C. 37, long before the time of Sejanus. Near by are to be seen the ruins of Pollio's villa of *Pausilypon*, a small theatre, and other Roman structures.

The *Lake of Agnano* (drained in 1870) is half a mile from the direct road to Pozzuoli, or an hour's walk from Naples. Near its margin is the *Grotto del Cane*, famous for its exhalations of carbonic acid gas.

Pozzuoli is 7 miles (by the steam tramway) from Naples. The tourist will wish to drive or tramp down to the *Quay*, for it

was here or near here that St. Paul landed in A.D. 61 (Acts 28: 13).

At the western end of the town the *Temple of Serapis* (so-called) is interesting to antiquarians as a ruin, and to geologists for the supposed elevation and depression that the site has undergone. Near by are the remains of two other temples, now partially under water. On a hill behind the town is the *Amphitheatre*, excavated in 1838. It has seats for some 30,000 spectators, and is so well preserved that it gives one a good idea of the internal arrangements of an ancient amphitheatre. Among the ruins in the neighborhood is a *piscina*, or reservoir.

The *Solfatara*, half a mile from Pozzuoli, is a volcanic crater from which sulphurous fumes incessantly rise. The only lava eruption that is known to have taken place was in 1198. The ground sounds hollow to the tread, and is perceptibly warm; and there are hot springs hard by.

Beyond Pozzuoli the road follows the winding of the coast, till after a mile it branches, the left branch continuing to Baia (3 miles from Pozzuoli) and the right leading to Cumæ (4½ miles). Both branches lead past the *Monte Nuovo*, a volcanic hill, 456 ft. high, thrown up after an earthquake in 1538. It is very much worth while to climb to the top for the sake of the view, and to descend into the crater (toilsome). Beyond the Monte Nuovo is the *Lacus Lucrinus*, famous now for its fish, as in the old Roman days for its oysters. A little way inland is the *Lacus Avernus*, the ancient gateway of hell, but now a pretty sheet of water surrounded by hills with no forests upon them as of old. There is no doubt that this is the lake, but the *Cave of the Sibyl* on its bank cannot be the veritable Virgilian one. It is a long low damp passage in the rocks, into which a guide carries a tourist and a torch for a franc or two. Not far off another underground passage leads to the *Stufe di Nerone* (or *Bagni di Nerone*), springs of water hot enough to cook eggs. They were known to the ancients as the *Thermæ Neronianæ*, and were in high repute with invalids.

The ruins of the ancient **Cumæ** lie near the coast of the Mediterranean. The huge walls of the *Acropolis* on a height, from which there is a fine view, and the fragments of a few temples are all that remain of this earliest of the Greek colonies in Italy. The rock is perforated by many passages, one of which, called the *Grotto of the Sibyl*, agrees better with Virgil's description than the one near Lake Avernus. Between Pozzuoli and Cumæ is the *Arco Felice*, a brick arch 63 ft. high, with traces of an aqueduct on the top. Near this is the *Grotta della Pace*, a tunnel half a mile long, cut by Agrippa, and affording the most direct passage between Cumæ and Lake Avernus. Between Cumæ and Baiæ is the *Lago del Fusaro*, the ancient *Palus Acherusia*.

Baia is the site of the ancient *Baiæ*, the most fashionable watering-place of the ancient Romans, whose villas extended far

out over the bay. "No [other] bay in the world excels in beauty that of lovely Baiæ," wrote Horace in one of his Epistles (1.1.83). But of all the extensive buildings of antiquity here, only the unimportant ruins of several huge Baths remain. Picturesque is the *Castle of Baia*, on a hill to the south. A mile farther on, on a hill south of Bacoli, is the *Piscina Mirabilis*, an ancient reservoir 230 ft. long by 85 broad, its vaulted ceiling supported by 48 massive columns.

About two miles south of Baiæ is the pyramidal **Capo Miseno,** the *Misenum* of Virgil and of Pliny, from the top of which (300 ft. above the water) there is one of the best views to be had even in this region of beautiful prospects.

The most comfortable way (dearer than by railway or tram) of making the excursion to Pozzuoli, the Solfatara, etc., is by motor car from Naples, for which, including guide, arrangements may be made at the hotels. One should stipulate for a return by way of the *Strada Nuova di Posilipo*, which affords a succession of fine views.

The *very* best view near Naples, "perhaps the finest in Italy," is from the garden of the monastery at *Camaldoli* (1476 ft.), a height to the west of the city; reached by carriage, by cable tramway and donkey, or on foot. The whole excursion occupies about 4 hours; somewhat more if made on foot.

To the Northward

Excursions to the north of Naples may be made to Caserta (21 miles) and S. Maria di Capua Vetere (25 miles; cf. p. 402) and Benevento (60 miles; cf. p. 418).

To the Southward

The ascent of **VESUVIUS** may be made by carriage or electric tramway from Naples to *Santa Maria a Pugliano* (or *Pugliano*), and thence by the electric road (opened in 1904) to the summit (4½ miles). Tickets for the round trip from Naples may be obtained from Thomas Cook & Son, proprietors of the railway. From the end of the railway official guides (obligatory) conduct visitors to the summit of the crater. This is by far the most comfortable and expeditious way of making the excursion from Naples. Tourists who wish to combine the trip with that to Pompeii *in one day* can go by carriage from the latter place to a point whence the journey is continued by rail. For further particulars and possible changes, inquiry should be made at the hotels. The height of Vesuvius is c. 4000 ft., varying somewhat with each great eruption.

The buried city of **HERCULANEUM** lies under the modern *Resina* (5 miles southeast of Naples; trams every 10 min.). The

excavations are in part subterranean, and in part under the sky, as at Pompeii; they are of great interest, and may be seen in an hour (adm. 5 lire, for which guide and torch are provided).

POMPEII (16½ miles from Naples; frequent trains) suffered destruction with Herculaneum and Stabiæ in the first eruption of Vesuvius in historic times (in 79 A.D.), the story of which has been preserved in two letters of the Younger Pliny. Long lost to the world, the site of Pompeii was rediscovered in 1748, when the Amphitheatre and a few other buildings were exhumed. Systematic excavations have been conducted since 1860, and to date about one half of the ancient city has been uncovered. Three hours at least are required for a hurried survey of the chief objects of interest. The entrance to the ruins is a few minutes' walk from the station; admission, 2.50 *l.* including services of a guide (gratuities forbidden) for as many hours as one chooses to remain. Thursdays, admission is free, and visitors are allowed to ramble at pleasure without a guide. It is a hot place in summer, and at that season the latter part of the afternoon is the best time for a visit. The *Museum*, near the entrance, contains many interesting articles.

From the entrance one usually goes directly to the *Forum*, where the most interesting buildings are the *Basilica*, or hall of justice; the *Temple of Jupiter*, from the platform of which there is a good view of the ruins; the *Temple of Apollo;* the structure built by the priestess Eumachia and perhaps used as an exchange; the *Temple of Vespasian;* and the *Macellum*, a hall for the sale of provisions, with a chapel in honor of the imperial family. Leaving the Forum to the north, we see the *Triumphal Arch* which was its boundary on that side, and after visiting the *Temple of Fortune* proceed to the *Thermæ*, or Baths. Nearly opposite is the elegant *House of the Tragic Poet*, which Bulwer in "The Last Days of Pompeii" makes the dwelling of Glaucus. Near by is the *House of Pansa*, one of the largest in the city; and in the same quarter (between the streets of Fortune and of the Thermæ and the walls) are the *House of Sallust*, the *Bakery*, the *House of Adonis*, the *Tavern* (No. 9 Street of Mercury), the *House of the Small Fountain* and that *of the Large Fountain*, the *Fullonica* (or fuller's establishment), the *House of the Faun*, the *House of Meleager*, and many other dwellings, shops, etc., the most interesting and the best preserved being the *House of the Vettii*. Many of the walls are still covered with frescoes. The peristyle has been in part rebuilt and replanted, as it appeared in antiquity. Having traversed this district we reach the *Walls* and the *Gate of Herculaneum*, through which we pass into the *Street of the Tombs*. Here are many tombs, among which those of *Mamia*, *Calventius*, and *Nævoleia Tyche* may be noted; also the *villa of Diomed*, with its garden, terraces, wine-cellar, etc. Returning into the city we next visit the southern quarter, where the most interesting buildings

are the *Stabian Thermæ* (another bathing establishment); the *houses of Cornelius Rufus*, of *Holconius*, of *Siricus*, of *the Balcony*, and others; the *Triangular Forum*, in which was an ancient Doric Temple dating from the 6th century B.C. and possibly overthrown by the earthquake of 63 or before; the two *Theatres* (*Tragic* and *Comic*) and the *Temples* of *Æsculapius* and of *Isis*.

On either side of the *Strada dell' Abbondanza* to the east of the excavated part of the city shown to visitors, excavations have been in process for years, which have been conducted much more scientifically than those of earlier decades. Very rich finds have here been made, which, it is promised, will soon be thrown open to the public. In the extreme southwestern corner of the town, quite a distance from the other ruins, is the *Amphitheatre*, which had seats for 20,000. From this point it is a fifteen minutes' walk to the station. The route is often varied (especially if the Amphitheatre is omitted for want of time) so that one may leave the place by the main entrance. If it be at all convenient, it is much better to see the Naples Museum before going to Pompeii, so that one may study at some length the exceedingly fine Model of Pompeii, before visiting the once buried city. The best available volume on Pompeii is Mau's "Pompeii, Its Life and Art."

Castellamare (17 miles by rail from Naples), built above the ancient *Stabiæ*, is pleasantly situated at the southeast corner of the Bay of Naples, and a popular resort in summer. From here a delightful road along the shore leads to **SORRENTO,** 10 miles distant (electric tramway). The scenery here is charming, and the salubrity of the air makes the place a favorite summer residence in our day, as it was in ancient times. Sorrento invites the tourist to a prolonged stay: the possible excursions it affords are legion. The two finest climbs are to the *Piccolo Sant' Angelo* (1460 ft.) and the *Deserto* (1490 ft.). The views from both heights are magnificent.

CAPRI, the ancient *Capreæ*, may be reached from Sorrento by rowboat, as in Paul Heyse's story of "L'Arrabbiata," or by steamer from Naples which calls at Sorrento, going in the morning and returning in the afternoon. The steamer calls at the *Marina Grande*, the landing place for Capri, and then steams on to the **BLUE GROTTO.** This grotto, one of nature's marvels, must be visited in a rowboat; the entrance is so low that one has to stoop as the boat passes it, and it cannot be entered at all in rough weather. Within is a chamber, 175 ft. by 100, and 41 high, illuminated only from the entrance and by the reflection from the bottom 60 ft. below. The water within looks "like a lambent sheet of blue flame," and the effect of the light on the walls and everything in the cave is magical and indescribable. The steamer returns to the Marina Grande by half after twelve o'clock, leaving at four for Sorrento and Naples. From the Marina Grande one may take the funicular railway to the town of Capri, on the

"saddle" of the island, where he will lunch. His remaining hours he may spend in wandering over the heights at the northeast corner of the island where are to be seen the remains of a villa of Tiberius and the rock (*Il Salto*) whence, according to the mythical story, the tyrant used to throw his victims into the sea, 700 ft. below; or in tramping down to the *Punta Tragare*, at the southeastern corner; or in driving up the mountain road to the west, to *Anacapri*. There is possibly no finer island boulevard in the world than this in the succession of beautiful views that it affords. With these sights, or fewer, the average tourist is perforce satisfied. But why hurry away from such loveliness? Those who can remain may find walks innumerable; they may climb to the top of *Monte Solaro* (1920 ft.); those who will, may be rowed around the island; and if so, they can visit the *Green Grotto* on the south side, which, though inferior to the Blue Grotto, is worth the visit.

From Sorrento begins the far-famed **AMALFI DRIVE** (completed in 1852) up and over the mountain range that extends the length of the Sorrentine peninsula; thence down towards the Gulf of Salerno, following the coast, in many places hundreds of feet above the sea, cut into the sides of the cliffs, or supported by walls and viaducts, with ever-shifting views of indescribable loveliness. So the road proceeds: through *Positano* clinging to the mountain side; through *Prajano*, and, after many windings, at last comes to Amalfi.

AMALFI itself is on a bold and lofty promontory which forms one of the boundaries of the Bay of Salerno, and is surrounded with the wildest and most picturesque scenery. A city-state in the Middle Ages with a population of 50,000, rivalling in importance Pisa and Genoa, she has now only c. 5200 inhabitants. The town is strikingly picturesque from almost any angle, or at almost any hour of the day; but when seen by moonlight from the broad verandas of the *Hotel Cappuccini-Convento*, Amalfi becomes transcendently lovely. The *Cathedral* of the 11th century is in the Lombard-Norman style, with bizarre campanile and not uninteresting interior. The bronze doors are of Byzantine origin. In the crypt is supposed to rest the body of the Apostle Andrew, to whom the church is dedicated and who is also honored by a colossal statue. The *Capuchin Monastery*, resting on a ledge 230 ft. above the sea, was secularized in the last century, and is now in use as a hotel. The chapel and cloisters are shown to guests. One, of course, reads Longfellow's poem on Amalfi, on the spot; or he reads it in Ravello.

RAVELLO (1227 ft., a mile above Amalfi as the bird would fly, but three miles by the winding highway) is superb for situation. The Romanesque *Cathedral* has been much marred by restorations, but its magnificent marble Pulpit is a joy. The *Palazzo Rufolo* in the Saracenic style and the *Belvedere Cembrone* are the two other lions of the place. From the latter is to be had a series

of views of cultivated and wild mountain-sides and distant sea that can hardly be excelled.

From Amalfi the Amalfi Drive continues through *Atrani*, *Minori* and *Majori* around almost innumerable promontories, until *Vietri* is reached. From here the tourist may turn inland to *Cava dei Tirreni* (usually known as *Cava*), where are the better hotels, or proceed along the coast to Salerno.

One may walk over the Amalfi Drive, or go by carriage or by motor car. A motor omnibus runs from Vietri to Amalfi.

Salerno (the ancient *Salernum*) is delightfully situated "on a crescent-shaped beach, to which the principal streets run parallel, and from which the town slopes gently upward about halfway to the summit of a hill of moderate height, whence it is overlooked by the ancient *Castle of Robert Guiscard*." The *Cathedral* was erected in 1084, but has been injured by restorations. The bronze doors were put up in 1099. The crypt is richly decorated with mosaics; and in the south aisle is the tomb of Hildebrand, who died here in 1085.

From Cava or Salerno an excursion may be made by rail (via *Battipaglia*) to the ruined temples of **PÆSTUM** (29 or 26 miles distant). Refreshments should be carried by the tourist, as there is no good inn at Pæstum (in Italian, *Pesto*). The *temples* at Pæstum are in the Doric style, and, with the exception of those at Athens, are the most admirable remains of Greek architecture in existence.

For acquaintance with Naples and the country about that city the tourist should read Arthur Norway's "Naples Past and Present."

FROM NAPLES TO REGGIO

The railway from Naples to Reggio (293½ miles, trains in 13–17 hrs.) after skirting the base of Vesuvius passes through *Pompeii* (cf. p. 407), *Cava*, and *Salerno* (for which towns see above), and, at 45½ miles, reaches *Battipaglia*, junction for the southern route to Brindisi. From Battipaglia the line runs almost due south, until, beyond *Pæstum* (13 miles, see above) it reaches the sea, from which time, with the exception of a few miles at three different points, it continues near the coast, the Mediterranean on the right and, ofttimes, strikingly beautiful mountains on the left. Often there is no room for the roadbed, when it must thread its way through tunnels. There are many mountain towns and picturesque ruins along the way.

If one should break his journey, as is usually necessary if he would miss none of the scenery, it may be wise to do so at **Palmi** (267½ miles from Naples, 26 from Reggio). The hotels are unpretending, but the views are magnificent; while the stop makes possible the climbing of *Monte Elia* (1570 ft.) for rare views of the Calabrian coast, including Scilla, the east coast of Sicily as far as

Messina, the north coast of that island to Milazzo, and, far at sea, the Liparian Islands.

Scilla (279½ miles), on a narrow promontory at the entrance to the Strait of Messina, is the *Scylla* of Virgil's "Æneid," though whether the ancient *Charybdis* lies near the opposite Sicilian cape or near Messina, is open to question.

Though **Reggio** (the ancient *Rhegium*) possesses the inevitable *Cathedral* and *Museo Civico* and *Castello*, though it enjoys a beautiful location, though it was a point at which St. Paul touched on his way to Rome (Acts 28: 13), the tourist comes to Reggio but to leave it — and usually for Sicily! If he has taken a through train from Naples for Palermo, his train will be ferried to Messina, and he will proceed to the west without pause (see below). But if he be going to Brindisi, he will, perhaps, first make an excursion from Reggio to *Messina* and the *Punta del Faro* (cf. p. 418).

SICILY

Routes to Sicily

There are three ways of reaching Sicily from Naples: by night steamer to Palermo, requiring 13 hrs. (fares: 103 lire; 90 *l.*); by weekly steamer to Messina, via the Liparian or Æolian Islands and Milazzo, with almost a dozen stops of varying lengths, and requiring 28 hrs.; and by train over the coast road to Villa San Giovanni (288 miles) or Reggio (293½ miles, 13–17 hrs. by express) and ferry to Messina. From Messina one proceeds by train south to Taormina (30 miles) or Catania (58 miles) or Syracuse (110 miles), or west to Palermo (139 miles, 8 hrs. by express). Other things being equal, therefore, the most comfortable way of reaching Sicily from Naples is to take the evening steamer at Naples and sail into the harbor of Palermo the next morning at eight o'clock.

Planning the Tour

If the tourist have but four days for this, perhaps, loveliest of islands (but cf. p. 409), he will do well to spend two days in Palermo, making excursions to Monreale and Monte Pellegrino, spend a third day *en route* by coast road to Taormina via Messina, and a fourth in Taormina. If the trip may be extended by three days, a journey may be made across the island from Palermo to Girgenti. From there one may cross the island to the east, stopping at Castrogiovanni and visiting Syracuse, before arrival at Taormina. Thence return may be made to Palermo by coast road, and to Naples by evening steamer.

Sicily, despite its matchless scenery and its remains of many civilizations, is not on the Grand Tour, and few tourists there be

who in a first general European trip ever set foot in the island. It may therefore claim several weeks from him who is making a second or more extended tour than is the average vacation traveller.

The winter is apt to be cold and rainy; the summer is altogether likely to be hot, though not too hot for a tour of a week. The ideal season for a visit is March and April, when flowers and trees are in bloom and the island a riot of loveliness.

The available literature on Sicily is not inconsiderable. The most readable history is Crawford's "The Rulers of the South"; the best work of travel and description, Paton's "Picturesque Sicily."

Palermo

PALERMO, the capital of Sicily, is well called *"la felice"* ("the happy"), on account of its delightful climate and its fine situation, for before it lies one of the most beautiful harbors in the world, while in every direction landward stretches the beautiful valley known as the *Conca d'Oro* (or "Shell of Gold") until it meets the encircling amphitheatre of mountains. The older part of the city is divided into four almost equal parts by the intersection of the *Via Maqueda* and the *Corso Vittorio Emanuele.* One should visit first the *Palazzo Reale,* near the southwestern corner of the city. It is interesting as royal palaces average, and its royal apartments are worth the seeing; but it possesses in its *Cappella Palatina,* encrusted as it is with mosaics, what is doubtless the loveliest palace chapel in the world. From the top of the *Observatory* in the tower of *Santa Ninfa* one obtains the finest view to be had inside the city. The *Cathedral,* dating from the 12th century, is fascinating in its exterior, though it defies classification, and has been marred by its needless dome and other "restorations." Particularly fine are the *Tombs of the Norman Kings* in the south aisle. In the *Cappella di Santa Rosalia* is an elaborate silver reliquary containing the remains of Santa Rosalia, who is the patron saint of Palermo.

Of the other churches one should not miss *San Giovanni degli Eremiti,* a very early Norman church with five domes and half-ruined, ivy-grown cloisters, and *La Martorana,* with campanile. Near the centre of the city is the *University,* with important natural history collections. In the *Biblioteca Comunale* near by, consisting of c. 220,000 volumes and 4000 MSS. is the richest collection of works relating to Sicily to be found anywhere. One should not miss the *Giardino Garibaldi* (in the southeastern quarter) with its century-old trees, nor the park known as the *Villa Giulia,* beloved of Goethe. Adjoining is the *Botanic Garden,* with many rare plants. In the northern quarters are the *Teatro Massimo* with imposing front, and the *Museo Nazionale* with exceed-

ingly important collections of Antiquities. In the *Sala di Selinunte* are, perhaps, the most prized objects in the Museo, the celebrated Metopes from the Temples of Selinunte which "illustrate the development of Hellenic sculpture from its beginning until a period shortly before its culminating point" (Baedeker). The *Villa Igiea* on the northern limits of the city and facing the Bay, has one of the most delightful situations on the island.

Excursions from Palermo

Palermo is one of the principal excursion centres of the island. There are several objectives in the immediate vicinity that should on no account be missed — the summit of **MONTE PELLEGRINO** (1968 ft.) for the magnificent views the climb affords (the first part of the ascent may be made by carriage over the new boulevard); the royal château of *La Favorita;* the monastery of *S. Maria di Gesù*, a favorite resort of artists; and **MONREALE** (by tram), on the mountain-side half a dozen miles back of Palermo, for a visit to its amazing *Cathedral*, the interior walls of which are completely covered with mosaics. One might almost call it another Cappella Palatina on a mammoth scale. There is a naïveté about its mosaics that is irresistible in the Biblical scenes portrayed, while the number of conventional or geometric designs seems almost limitless. In the right transept are the sarcophagi of William I, "the Bad," and William II, "the Good," founder of the Cathedral. From the roof are to be had fine views. Far-famed are the adjoining *Cloisters*, which are generally regarded as the most beautiful of those in the Italian Renaissance style.

Still farther afield is the site of the ancient **Soluntum,** reached by train from Palermo to *Santa Flavia* (10 miles). Thence it is a climb of half an hour to the ruins of Soluntum (600 ft.) on a spur of *Monte Catalfano*. It is a sort of Sicilian Pompeii on a tiny scale, though with Vesuvius omitted. The ruins date from Roman times. Most of the ancient roadway leading up the hill has been uncovered, as have the streets and the foundations of the houses. The views are among the finest in this island of wondrous views, with the sweep of the Bay of Palermo to the west, and, to the east the great crescent of coast as far as to Cefalù, and in the background, the Madonia Mountains.

From Palermo, too, a day-excursion may be made by rail to *Corleone* (41 miles) or even to *San Carlo* (66 miles) and return, for the unusual mountain scenery, that is not repeated elsewhere in the island.

Western Sicily

From Palermo to Trapani near the extreme west of Sicily it is 121 miles by rail. If one is to make the most of his visit to the western end of the island, he must take train at Palermo at the early hour of 5.40 for **SEGESTA,** which he reaches at 8.24. He will have arranged a day or two in advance through his hotel proprietor for carriage to be awaiting him, and he will have comfortable time in which to make the excursion to the ruins of Segesta. These consist, for the most part, of the well-preserved though never completed *Temple of Ceres* dating from the 5th century B.C., 200 ft. in length by 85 in width, with 36 Doric columns, unfluted, 29 ft. high and 6 in diameter at their base. Of majestic though simple proportions, in the midst of utter loneliness and surrounded by bleak mountains, it is profoundly impressive. At some distance, on the rounded top of Monte Varvaro, lies the *Greek Theatre* hewn from the native rock, commanding a beautiful view. It compares in size with the slightly larger Theatres at Taormina and Syracuse. (Segesta may also be visited by motor car from Palermo.)

The journey is continued by afternoon train from Segesta Station to **Castelvetrano** (75 miles from Palermo), where one spends the night. The campanile of the church adjoining the *Palazzo Monteleone* affords extensive views of the surrounding country. If one is not too fatigued by his day's travel, he may take a tramp to the Norman *Church of Santa Trinità della Delia,* two miles to the west.

From Castelvetrano it is 8 miles to Selinunto (by carriage, in 1½ hrs.). Leaving his hotel by 8 A.M. one may make the excursion and return to Castelvetrano by mid-afternoon, in ample time to catch the train to Trapani. (If one takes the train to Selinunto over the newly completed road from Castelvetrano to Sciacca, he cannot return to Castelvetrano in time to take train for Trapani the same afternoon.)

SELINUNTO (known to the Romans as *Selinus*) is the site of ancient Greek temples, seven in number, the ruins of some of which are among the grandest in Europe, and to be compared, in the aggregate, only with those of Girgenti. Dating from 628 B.C., the city had a checkered history until it was destroyed during the First Punic War, and its inhabitants transferred to Lilybæum. The fall of the temples was probably due to an earthquake, though in what year cannot now be determined.

Trapani possesses but little of interest to the tourist, but is the centre for a never-to-be-forgotten excursion to **MONTE SAN GIULIANO,** the ancient *Eryx* (2465 ft.). For many centuries Mt. Eryx was highly venerated, for it was here that there was a Temple to Venus Erycina, a goddess in whose worship most of the Mediterranean peoples united. But little is now left of her Shrine,

save some bare foundations within the *Castle* that crowns the summit of the mountain, known as the *Ponte* or *Arco del Diavolo*, and the *Fountain of Venus*, an ancient reservoir 23 ft. deep by 11½ in diameter, in the castle garden. There are also considerable portions of *Phœnician Ramparts* to be seen under the present town walls. But altogether noble is the panoramic prospect from the rock on which the ivy-clad Castle stands. In the foreground is Trapani, jutting into the sea, with long stretches of coast from Capo San Vito to the north to Marsala on the south; in the offing the Ægadian Islands; on the east a great amphitheatre-like sweep of mountains. With good luck one may return to Trapani in time to catch the late afternoon train to Palermo.

Through Central Sicily

The road from Palermo to Girgenti (84 miles) follows the beautiful north coast for a few miles beyond *Termini Imerese*, where it turns south and threads its way through mountain valleys.

GIRGENTI (the *Acragas* of the Greeks and *Agrigentum* of the Romans) was called by Pindar "the most beautiful city of mortals." Founded in 582 B.C., she has figured prominently in the history of the island for 2500 years. As Sicilian cities go, modern Girgenti is a thriving town, the centre of export, through its seaport, *Porto Empedocle*, for one sixth of the sulphur mined in Sicily. The one mediæval building to command the tourist's attention is the loftily situated *Cathedral* with fine old piers and arches, with beautiful modern ceiling and unfinished campanile. But in antiquity there was a "lordly wilderness of superb temples and magnificent buildings of all kinds." "To-day," says William Sharp, "it is worth a pilgrimage from the ends of the earth. There is perhaps no other place of ruin in the whole world more beautiful than this." In various stages of decay stand in pathetic solitude the remains of five of the seven Doric Temples, one of them the largest of all Greek Temples save that of Diana at Ephesus. One's visit should be concluded with a climb to the top of the *Rock of Athena* (1150 ft.) for the panoramic views.

One leaves Girgenti for Syracuse (163 miles), which he may reach in 10 hrs.; but if he would stop over a train to visit **CASTROGIOVANNI,** the ancient *Enna, en route*, he must leave Girgenti at the un-Christian hour of 4.30 in the morning.

But Castrogiovanni, "majestic, magnificent-situate Castrogiovanni," is worth the effort. The town is some three miles from the station and is reached by motor omnibus in half an hour. It is situated on the level summit of a hill (2600 ft.) of the form of a horseshoe that opens to the east. The view from the platform of the highest tower of the old citadel is one of the finest in Sicily, vying with those to be had at Girgenti, at Taormina, at Tindaro. Virtually the whole island is spread out at one's feet.

A few miles to the south lies the *Lago Pergusa* by whose wooded side "Spring reigns perpetually"; and there one day as Proserpine was playing and gathering violets or lilies white, "almost in one act did Pluto see and love and carry her away."

From Castrogiovanni it is 100 miles to Syracuse.

The Eastern Coast

SYRACUSE in these latter days occupies only a small portion of its former area, the modern town being limited to the island of Ortygia, one of the five divisions of the ancient city. Its history is as interesting as a romance. It has known a Dionysius, an Archimedes, a Timoleon. The story of its titanic struggle with Athens in the Peloponnesian War as told by Thucydides in his Seventh Book, should be read, if possible by the tourist, before visiting Syracuse. West of the centre of this island-city is the *Cathedral*, its walls incorporating the 36 columns of an ancient Doric Temple. Seventeen of these columns, 28 ft. in height and over 6 ft. in diameter, are to be seen from the interior and comprise the chief interest one has in the structure. Almost opposite the Cathedral is the *Archæological Museum*, with important collections including a celebrated statue of Venus, a colossal head of Zeus, and many sculptures, bronzes, vases, etc. Two blocks to the south is the *Fountain of Arethusa*, the water of which is now salt, the result of an earthquake. Just north of the fountain is a modern *statue to Archimedes*. In the northern part of the modern city are the recently discovered important though scanty ruins of another temple, which may have been the Temple of Apollo, but which is called the *Temple of Diana*.

Of the ancient city on the "mainland" there are more extensive ruins: a *Roman Amphitheatre*, dating from the days of Augustus; the great *Altar* hewn by Hieron II out of the solid rock, which, like a prairie, should be traversed rather than defined — 'tis only 645 ft. long by 75 wide; the *Latomia del Paradiso*, extensive and deep rock-hewn quarries, which have, in the course of centuries, become overgrown with such luxuriant semitropical vegetation as to afford the most attractive sunken parks; the so-called *Ear of Dionysius*, a grotto in the form of the letter S with a remarkable echo; the *Greek Theatre*, dating from the 5th century B.C.; the *Street of the Tombs;* the ancient underground *Aqueduct*, with frequent air-shafts; and, three miles to the northwest, the *Fort Euryelus*, built in 402–397 B.C. by Dionysius I. Its ruins are of supreme interest in its underground passages and various chambers, and the views afforded from its walls are the best to be had within the limits of the ancient city. From it stretch away the *City Walls* to the east and north.

In the eastern portion of the city is the *Church of Santa Lucia*, with a striking campanile. Near by are the *Latomia de' Cap-*

puccini, other quarries still more fascinatingly beautiful, in which languished for many months in 413 B.C. 7000 Athenian captives. But a short distance away, in the *Church of San Giovanni* is the *crypt of St. Marcian*, dating from the 4th century, though tradition has it that St. Paul preached here during the three days he spent in Syracuse (Acts 28:12). Near by are the *Catacombs of San Giovanni*, which are among the most remarkable catacombs in the world.

From Syracuse a coast road runs north through Catania (54 miles) and Taormina (92 miles) to Messina (122 miles).

Catania is, next to Palermo, the most populous and important city of Sicily, with nearly 150,000 inhabitants. The *Cathedral*, constructed originally of stones from the Roman Theatre, contains royal tombs of the Aragonese dynasty and the relics of St. Agatha. There are ruins of a *Roman Bath*, a *Theatre* and an *Amphitheatre*. The *Benedictine Monastery* of *San Nicolo*, now secularized, contains the largest church on the island, a *Museo Comunale*, *Library*, and *Observatory*.

Catania is the point from which the ascent of **MT. ETNA** (10,835 ft.) is usually made. The excursion is a fatiguing one, and occupies the better part of two days. One goes from Catania (where guides and other requisites for the journey can be got) to *Nicolosi* by carriage in 2½ hrs. (on foot in the same time); thence to the *Casa Inglese* (a lodge at the base of the cone of the crater) by mule in 6 or 7 hrs. (a hard "tramp" of 7 or 8 hrs.); thence on foot to the summit in 1½ hrs. The return to Nicolosi may be made in 5 or 6 hrs. On the ascent it is best to start from Nicolosi at about 7 P.M., in order to rest at the Casa Inglese, and reach the summit before sunrise. The view, in clear weather, takes in all Sicily, the volcanic islands to the north, parts of Italy, and Malta.

TAORMINA (the ancient *Tauromenium*) is regarded by many world-travellers as the loveliest spot in the modern world — "the culmination of that greatest beauty of nature, the union of sea with mountain, with the charm of history, romance, and art thrown over them." From the station a modern carriage road winds up the mountain-side to the town, some 600 ft. above the sea. The town consists, for the most part, of a single street a mile in length, lined principally with hotels and curio shops, but broadens out at either end. On the east, a hundred feet above the town, stands the *Roman Theatre*, in part restored, though not beautiful, on foundations of an earlier Greek Theatre. The view is unsurpassed: there are long stretches of coast flanked by mountains, with ever-changing lights on mountain and sea; and dominating all, the gigantic pyramid of Etna.

Taormina offers tramps and excursions of the finest: to the *Castle* that commands the town (1300 ft.); to *Mola* (2080 ft.); to *Monte Venere* (2834 ft.). For the finest interpretation of Taor-

mina the tourist should read George Edward Woodbury's essay "Taormina," in his "Heart of Man."

Messina has not yet recovered from the terrible earthquake of 1908, when a great part of the town was destroyed and thousands lost their lives. Many temporary buildings are gradually making way for more permanent structures. The one-time glory of the town, the *Cathedral*, almost wholly wrecked, is now undergoing repairs. The tourist will find it worth his while to make an excursion by ferry to the mainland either to *Villa San Giovanni* or to *Reggio* for fine views of the Calabrian and Sicilian coasts; and to the *Faro* (7½ miles by steam-tramway in 1 hr.) on a promontory at the extreme northeastern corner of the island. The views are magnificent.

The Northern Coast

The railway from Messina along the northern coast to Palermo, is one of the most beautiful coast-roads in the world. If time permits, interesting stops may be made at **Milazzo,** on the beautiful bay of that name, where steamer may be taken for excursion to *Stromboli* and others of the Liparian Islands; and at **Oliveri,** for a drive to the Monastery of the **MADONNA DEL TINDARO,** picturesquely situated on the top of the promontory of *Cape Tindaro*. This headland is the site of the ancient *Tyndaris*, with ruins of the ancient *Greek Theatre*, with superb Roman ruins, and the most imposing ancient *Walls* in Sicily. (The tourist should arrange for entertainment beforehand with the superior of the Monastery.) Stop may also be made at **CEFALU,** famous for its *earliest Temple of Sicily* and its *Cathedral*, containing mosaics that are not surpassed by those of Monreale. A visit to Cefalù makes a fitting finale to a visit to the island that in interest must forever vie with the noblest scenes of earth. The return to Naples will be by night steamer from Palermo.

FROM NAPLES TO BRINDISI

There are two principal routes from Naples to Brindisi: (1) the longer of 269 miles via Foggia where connection is made with the line running along the Adriatic coast; (2) the shorter of 240 miles, via Battipaglia, Metaponto, and Taranto.

By the first of these routes stops may be made at *Caserta* (21 miles, junction for the line to Rome, cf. p. 402) and Benevento. Beyond *Maddaloni Superiore* (25 miles) the railway passes under the *Ponte della Valle*, an imposing aqueduct on three tiers of arches, 210 ft. high, built by Charles III for the purpose of bringing water from Monte Taburno to Caserta.

Benevento, the ancient *Beneventum* (60 miles from Naples), claims the attention of the tourist for its beautiful *Cathedral* in the

Lombard-Saracenic style and the *Triumphal Arch of Trajan*, one of the best and best-preserved Roman structures in Italy, and excelling in interest all but a very few of the still extant Roman Arches. It was built in 114 A.D. by the Roman Senate and people, in expectation of the return of the Emperor from the East, where he died in 116. It is of Greek marble, 50 ft. high and very imposing. Other Roman remains consist of stones in the *City Walls*, and the scanty ruins of a *Theatre* and a *Bridge*.

For the line from Foggia to Brindisi, see p. 420.

By the shorter route to Brindisi, which unites at *Metaponto* (169 miles from Naples) with the coast road from Reggio, one may visit **TARANTO** (the ancient *Tarentum*, 196 miles from Naples) which will be of interest to all acquainted with Cicero's masterpiece, the "De Senectute," or interested in early Roman history. Charming in situation in antiquity, it still makes the appeal of beauty to the senses. The best views of the town are to be had from the railway as one journeys to Brindisi. In part planted firmly on an oblong rock on a northern bay of the Gulf of Taranto, and in part on the mainland to the east, Taranto (like one of Pliny's villas on the Lake of Como), looks out, as it were, on two seas, on the *Mare Piccolo*, a lagoon to the northeast, and on the great *Golfo di Taranto* to the south and west. The mediæval buildings that arrest the attention are the *Cathedral of San Cataldo*, now partly modernized, with many ancient columns and mosaics and sculptures; the *Castle*, and other *Fortifications* dating from the days of Ferdinand of Aragon and Philip II of Spain. Very important are the scanty remains of a Doric Temple, which seem to indicate that it was built at the beginning of the 6th century B.C. In the *Museo* in the *Città Nuova* are important collections of Antiquities, well arranged, including many prehistoric relics. Over the bridge connecting the city with the mainland to the north runs a *Roman Aqueduct*, 9½ miles long, and known as *Il Triglio*. Excellent fish abound in the lagoon or bay known as the Mare Piccolo. They enter the lagoon with the tide through the narrow channel under the south bridge, and, when the tide ebbs, they are caught in great numbers. "There are no fewer than 93 different species."

Brindisi (the ancient *Brundisium*), as it once was the end of Horace's page, so shall also be the end of this Chapter. As "the nearest port to Alexandria on the European system of railways," and as the port of departure for Greece (for Patras or Corinth or the Piræus) it would seem that this city might some day regain something of its ancient importance, when it was the Roman point of departure for Greece and the East. Here the Via Appia terminated, the route which Horace followed in the famous journey so graphically described in one of his Satires. Near the *Quay* rises an unfluted *Column* 62 ft. high, and near it the base of a second Column, which are thought to mark the *end of the Ap-*

pian Way. The other Roman remains are meagre, and the mediæval remains (the *Castle, Cathedral,* etc.) are of no special interest.

FROM REGGIO TO BRINDISI

The railway from Reggio to Metaponto (267 miles, 13–16½ hrs., no express trains) follows, for the most part, the Calabrian coast; it passes through *Cotrone* (the ancient *Croton*, 148 miles) and *Sibari* (the ancient *Sybaris*, 217 miles). The most beautiful part of the coast is between *Rossano* (201½ miles) and *Roseto* (236 miles), with fine views of *Monte Pollino* (7450 ft.) and the *Gulf of Taranto*.

At Metaponto the line unites with that from Naples; from Metaponto to Brindisi it is 71 miles, for which see p. 419.

FROM BRINDISI TO ANCONA AND VENICE

From Brindisi to Ancona it is 347 miles. There is but little *en route* to detain the average tourist, who will find this piece of coast road rather uninteresting, though he will find many attractions by the way. One will pass through **Bari**, the ancient *Barium*, as well supplied with fish to-day as in Horace's time.

Foggia (146 miles from Brindisi) is the junction for the line from Naples (123 miles) and also for the railway to **Manfredonia** (22 miles), where one may take motor bus over a road of 21 serpentines to *Monte Sant'Angelo* (10½ miles), from which point, in turn, one may climb to the top of *Monte Calvo* (3465 ft.), the highest point of the *Promontorio del Monte Gargano* and the highest on the western coast of the Adriatic. From Foggia to Ancona is 201 miles.

From *San Benedetto del Tronto* (148 miles from Foggia) a branch line of 20½ miles leads in 1½ hrs. up the beautiful valley of the Tronto to **Ascoli Piceno** (locally known as *Ascoli;* 500 ft.). Ascoli, though but little visited, has a superb situation, in a valley surrounded by lofty mountains, and is worth a visit because of its many mediæval buildings, its Roman Bridge and other Roman remains, and its colossal Aqueduct on three tiers of arches.

At **Loreto** (15 miles south of Ancona) one stops to visit (1½ miles away) the *Chiesa della Casa Santa*, to which thousands of pilgrims resort every year. Beneath the dome of the church stands the *Casa Santa* or "Sacred House" of the marvellous legend, encircled by a beautiful marble screen, designed by Bramante.

ANCONA is beautifully situated between two promontories overlooking the best harbor on the Adriatic coast and one of the best in Italy. It was probably founded by the Dorians and was afterwards a Roman colony. It boasts an admirable *Triumphal Arch*, erected in 115 A.D. by the Senate and people of Rome in honor of Trajan, and a second, inferior in design, erected by Pope

Clement XII. The *Cathedral* (11th century), with façade of the 13th on the site of a Temple of Venus and adorned within by ten Corinthian Columns preserved from the Temple, was struck by an Austrian bomb within a few hours after Italy declared war against the Central Powers, and so may be said to have figured in the War Zone. The *Episcopal Palace* adjoining was partly demolished; a porch of the Cathedral was wrecked; and its foundations were so weakened by the bombardment that extensive restorations are necessary to preserve the structure.

From Ancona excursions may be made to *Loreto* (see above) and to *Monte Conero*, the *Promontorium Cunerum* of the ancients (1875 ft.), crowned by a *Camaldulensian Monastery*, which commands a superb panorama, second in beauty and extent, perhaps, only to that from Monte Calvo on the Promontorio del Gargano, of all views on the Italian side of the Adriatic.

At **Fano** (29 miles north of Ancona) is an interesting old Gothic *Palazzo del Municipio*. Spanning the *Via dell' Arco d'Augusto*, is the *Arch of Augustus*, with a second story added in the 4th century. On the wall of the adjacent church of *San Michele* is a bas-relief of the Arch as it appeared some centuries ago. In *S. Agostino* is an altar-piece by Guercino, which inspired Browning's poem of "The Guardian Angel."

Pesaro (7½ miles from Fano) is an interesting walled town, irregularly hexagonal in form, with about 15,000 inhabitants. Its most interesting building is the *Palazzo Almerici*, which houses the *Ateneo Pesarese*, or important municipal collections, and a *Library*.

From Pesaro excursion may be made by motor omnibus to **URBINO** (23 miles), the ancient *Urvinum Metaurense*. This town, perched on its mountain-top (1480 ft.), was the scene of one of the most refined and cultured Italian courts of the 15th century, when Federigo Montefeltro and his son were in power. It was during this brilliant period that its greatest genius, Raphael Santi, was born (1483).

The *Piazza Otto Settembre* forms the centre of the town, and here the market is held. Higher up is the *Piazza Duca Federigo*, in the centre of which is a fine bronze *statue of Raphael*. Facing this square are the *Cathedral*, containing important paintings, and the picturesque *Ducal Palace* now preserved by the government as a national monument. The fine old state apartments with paintings, carvings, frescoes, intarsia work, etc., are of interest. Even more interesting is the Collection of Paintings housed here, containing, among numerous others, works of Giovanni Santi, father of Raphael, and of Raphael's first teacher, Timoteo Viti. There is also a Collection of Sculptures. Urbino is the seat of a University.

"Next to the palace, the most enjoyable thing about Urbino is for one to wander through its precipitous streets, climbing and

descending their worn brick steps, watching the people living their outdoor life upon them, catching every moment new picturesque vistas of weather-stained crumbling façades and brown roofs falling into the valley and piling upon the peaks" (Williams).

RIMINI (21½ miles from Pesaro, and 58 from Ancona), between the Ausa and the Marecchia, with a population of c. 30,000, was settled by the Umbrians at a very early date. In 268 B.C. it became a Roman Colony and was known as *Ariminum*. It was here, just beyond the so-called *Bridge of Augustus* (begun by Augustus and finished by Tiberius) that the *Via Flaminia* (the highway leading from Rome) ended, and the *Via Æmilia* (leading to Milan) began. The city lies about a mile from the Adriatic. A well-shaded avenue leads to the beach, where has grown up a colony of summer hotels and bath-houses, for the bathing here is excellent. Five minutes from the station on the *Via del Tempio dei Malatesta* is the *Cathedral* which is also known as the *Temple of the Malatesta;* and rightly so, for the structure is much more suggestive of a heathen temple, as said Pope Pius II, or museum, rather than a Christian church. It was built, or rather remodelled, from designs by Leon Battista Alberti, by Sigismondo Malatesta in 1446, in glorification of himself and his mistress Isotta who became his third wife. Its exterior, with chaste, though unfinished façade, and row of sarcophagi on the south side, is interesting; its interior, with its great wealth of embellishment, most interesting. Two blocks away is the *Piazza Giulio Cesare*, the site of the ancient *Forum*, now flanked with arcades. A stone, erected by Sigismondo, commemorates Cæsar's crossing of the Rubicon. Running through this piazza is the *Corso d'Augusto*, leading to the southeast to the *Porta Romana* or *Arco d'Augusto*, a triumphal arch erected by the Romans in honor of Augustus on the restoration of the Via Flaminia in 27 B.C. In the opposite direction the Corso leads to the *Piazza Cavour* and the fine five-arched Roman Bridge already noted. The Piazza Cavour is the most picturesque of the city plazas. Fronting it is the *Municipio*, containing a small *Picture Gallery*, and the exceedingly interesting but ill-smelling *Fish Market*. On the *Piazza Malatesta* is the dilapidated *palace of the Malatesta* (associated with the story of Francesca da Rimini, told by Dante, Boccaccio, Leigh Hunt, and more recently by Stephen Phillips), now a prison.

From Rimini may be made two excursions of the greatest charm — to San Marino (c. 12 miles) and Ravenna (c. 30 miles).

One catches his first sight of the mountain on which is situated **SAN MARINO,** from the railway or the Bridge of Augustus, in Rimini. It rises, an elongated precipitous rock with three peaks, to a height of 2437 ft. to the southwest of Rimini. The highway climbs steadily, affording many surprises. The lions are but few: the site itself (with its ofttimes thrilling views) of this doughty town and capital of the oldest republic in the world; the Gothic

Palazzo del Governo; the Cathedral and the Rocca. The first of these structures is a beautiful building, with everything in perfect taste: the Gothic stairway, the small collection of paintings, and the *Council Hall*. The small Renaissance *Cathedral*, of equal charm, contains the tomb of St. Marinus from whom this tiny republic of 32 square miles takes its name. The *Rocca*, at the top of the northernmost peak of the mountain, is the prison, and usually unoccupied, save by the caretaker. This mountain republic lays claim to a history of a thousand years; its independence was recognized by the Papacy in 1631. Like Rome of old it is governed by two Consuls or *Capitani Reggenti*, who are elected semiannually from the 60 members of the *Great Council;* with the Capitani Reggenti are associated a *Small Council* of 12, also elected from the larger body.

A dozen miles from Rimini on the way to Ravenna, one crosses the *Fiumicino*, a small stream that is said to have been the real *Rubicon* of history, though the *Uso* six miles nearer Rimini has its advocates also. For the last half of the journey the railway passes through the ancient **PINE FOREST OF RAVENNA** (*La Pineta*) celebrated in song by Dante, Boccaccio, Dryden, and Byron. Though the forest has suffered greatly from fires and the severe winter of 1880–81, it is still very beautiful.

RAVENNA, on low marshy ground, is a very ancient city. It attained considerable importance in the time of Augustus when that emperor chose its harbor *Classis* as headquarters for his Adriatic fleet, but the period of its greatest importance was the 5th and 6th centuries — the period of Honorius and Galla Placidia, of Theodoric, the Ostrogoth, and of Justinian. Its churches of that date have been little altered and are the best examples of early-Christian architecture that now exist; its campanili antedate those of Rome and its mosaics are the admiration of all who are privileged to see them. Much of the beauty of these buildings is due to the Byzantine craftsmen from Constantinople who worked upon them. The *Cathedral*, founded in the 4th century, but remodelled in the 18th, contains frescoes and other paintings by Guido and his pupils, a bishop's chair with ivory bas-reliefs of the 5th and 6th centuries, and other notable antiquities. The interior of the *Baptistery* (4th century) is encrusted with colored marbles, stucco reliefs and mosaics of the 5th century, the most beautiful, as well as the most ancient in the city. In the *Archiepiscopal Palace* may be seen the beautiful mosaic known as the "Greek Madonna," and other mosaics and sculptures. *S. Apollinare Nuovo*, built about 500 by Theodoric as an Arian cathedral, is a most impressive basilica with fine 6th-century mosaics. The old Arian Baptistery, now the *Church of S. Maria in Cosmedin* also contains mosaics of the 6th century. *S. Vitale* (526–47), founded by Justinian, is an octagonal structure with a dome constructed of earthen vessels. Byzantine influence is here

strongly marked. The interior is remarkable for the beauty of its carved marble capitals and screens and for its mosaics, those in which the Emperor Justinian and his wife Theodora are represented being especially interesting. Some fine Greek and Roman bas-reliefs, brought from ancient temples, may be found here also.

SS. Nazario e Celso, or the *Mausoleum of Galla Placidia*, is a small church founded by that Empress about 440, and decorated throughout with mosaics and Siena marble. It contains the sarcophagus of the founder, and those of Honorius (her brother) and Constantius III (her second husband). "These are the sole monuments of the emperors of ancient Rome which still remain in their original position." The *tomb of Dante*, who died at Ravenna, Sept. 14, 1321, is a mausoleum erected in 1482, restored in 1592 and again in 1780. The *Academy of Fine Arts* contains pictures (chiefly by native masters), mosaics, casts, etc.

Byron spent two years in Ravenna, during which time he wrote the "Prophecy of Dante," "Marino Faliero," "The Two Foscari," "Cain," "Heaven and Earth," and the "Vision of Judgment." The house in which he lived before removing to the Palazzo Guiccioli is marked by a memorial tablet. Garibaldi resided for a time in the same house.

The memory of Garibaldi and his brave wife Anita, who died near here in the darkest days of the War for United Italy, is kept fragrant by the people of Ravenna who have erected a monument to the Garibaldian patriots in the square which they have named the *Piazza Anita Garibaldi*.

Outside the walls is the *Rotonda*, or *mausoleum of Theodoric the Great*, probably erected about 530, the domed roof consisting of one huge slab of stone 35 ft. in diameter and weighing 470 tons. About 3 miles to the south at *Classe* on the railway from Ravenna to Rimini, is the *Church of S. Apollinare in Classe*, which is perhaps the best existing specimen of these early-Christian churches. It was consecrated in 549 on the site of a temple of Apollo. The walls are adorned with portraits of the bishops of Ravenna, an unbroken series of 128, from the first bishop, St. Apollinaris, martyred A.D. 74, to the present archbishop. The high altar is richly decorated with many-colored stones, and the tribune with mosaics of the 6th century.

From Ravenna, instead of returning to Rimini, one may go to Ferrara (46 miles), to Bologna (52 miles), or, via Faenza, to Florence (81 miles).

From Rimini the railway continues through *Forlì* (the home of Melozzo da Forlì), in which may be visited the *Pinacoteca* and the *Church of SS. Biagio e Girolamo*, containing paintings by Melozzo, Palmezzano, and others, and *Faenza*, once famous for its manufacture of pottery, to Bologna (69 miles). For the line from Bologna to Venice, see p. 349.

THE TRAVELLER'S CALENDAR

OF ECCLESIASTICAL AND POPULAR FESTIVALS, PILGRIMAGES, FAIRS, ETC.

I. IMMOVABLE FESTIVALS

January

1. The Circumcision. General holiday in Paris; great display of *étrennes*.
5. Fair of the Befana, Piazza Navona, Rome. See *Hare*, p. 473.
6. The Epiphany. Procession in the Ara-Cœli Church, and benediction with the Santo Bambino from the top of the steps; services in different languages and with various rituals at the Propaganda Church and Sant' Andrea della Valle, throughout the Octave.
8. Ste. Gudule. Festival at Ste. Gudule, Brussels.
17. St. Anthony's Day. Festival of St. Anthony, Padua.
20. St. Sebastian. Popular fête of the Miraculous Medal at Sant' Andrea della Valle, Rome.
21. Festival of St. Meinrad at Einsiedeln, Switzerland. St. Agnes's Day. Two lambs blessed at Sta. Agnese fuori le Mura, Rome.
25. Conversion of St. Paul. Chains exhibited at San Paolo fuori le Mura, Rome.

February

1. St. Ignatius. Illumination of the subterranean church of San Clemente, Rome, where he lies.
3 to 5. Festival of Sta. Agata, Catania, Sicily (celebrated with great pomp).
9. St. Apollonia. Festival at Louvain.
10. Musical festival commemorating the birth of Grétry, at Liège.

March

12. Festival of St. Gregory, at San Gregorio, Rome.
19. Festival of St. Joseph. Fête in San Giuseppe, Rome.
25. The Annunciation. Festival at the Annunziata Church, Florence.

April

23. St. George's Day. Exposition of relics, San Giorgio in Velabro, Rome.
25. St. Mark. Procession of clergy from San Marco to St. Peter's, Rome. Festival at Venice.
27. Pilgrimages to Genazzano in the Sabine Hills (about 28 miles from Rome).
30. Festival of St. Catherine at Siena, and at the Minerva, Rome.

On the second Thursday in April a Swiss celebration of the victory of Näfels, on the battlefield. (Näfels is ten minutes' ride by branch railway from *Weesen*, on the Lake of Wallenstadt, a station on the road from Zürich to Chur. Cf. p. 284.)

May

1. Popular holiday in the Augarten, Vienna.
3. Invention (or discovery) of the Holy Cross; relics carried in procession through Milan.

Relics exposed at Santa Croce, Rome.

8. Pilgrimage to St. Michael's Church, near Manfredonia.
Festival of San Michele, Tivoli.

16 to 24. Festival of St. John Nepomuk at Prague; concourse of pilgrims; mass on the great bridge.

16. Pilgrimage to the birthplace of St. John Nepomuk, at *Nepomuk*, about 20 miles by rail from *Pilsen*, a station on the railway from Prague to Nuremberg.

First Sunday in May. — Miracle of St. Januarius, Naples (p. 403). Feast of the translation of his relics.
Pilgrimages at Louvain.

First Monday in May. — Festival at Bruges.

June

3. Festival of the Madonna della Lettera, Messina.

16. Festival of the Sacred Heart at Marseille, commemorating the cessation of the great plague of 1720.

23. Eve of St. John Baptist, or Midsummer Day. Fireworks and races of bare-backed horses at Florence.

24. St. John Baptist. Chariot races, high mass in Cathedral, and illuminations, at Florence.
Relics of St. John carried in procession in Genoa Cathedral.

26. Festival of St. Vigilius, at Trent.

28. Eve of St. Peter. The pilgrimage for Mariazell leaves Vienna. (*Mariazell* is 35 miles from Mürzzuschlag (p. 256), and 37 miles from Bruck, stations on the Semmering railway. Going by one route and returning by the other will give the tourist a glimpse of the mountain scenery of Styria which will repay him well for the digression. Mariazell has a picturesque site, 2733 feet above the sea, and is the most frequented shrine in Austria, being visited by more than a quarter of a million pilgrims every year. The chief "processions" are those from Vienna of the date above, and from Gratz on the 14th of August. The object of veneration is a small wooden miraculous image of the Virgin and Child, which has been preserved here since 1167. A chapel built for its reception was superseded in 1363 by a larger church, of which the only remnant is the elegant central tower of the present edifice erected at the close of the 17th century. The church contains many votive pictures, some of which are very old, and the treasury is rich in offerings of gold, silver, jewels, etc.).

29. St. Peter. Exposition of relics at the Lateran, Rome; fireworks and girandoles on Monte Pincio.

The Mamertine Prison (under the Capitoline Hill, where St. Peter is said to have been confined in the time of Nero) illuminated through the Octave.

Swiss wrestling match at Schüpfheim (about 16 miles from Lucerne). On stated occasions the youth of a valley, or of several neighboring valleys, congregate for the purpose of wrestling. The elders and children of the community take part in the scene as spectators. These are interesting and characteristic spectacles, except of course where they are got up for purposes of gain and the diversion of strangers, as at Interlaken and other great resorts of travellers.

July

2. The Palio, Siena (p. 368).

2 to 4. Festival of the Madonna dell' Orto, Rapallo, about 20 miles by rail from Genoa; illumination on the coast.

6. Pilgrimage returns to Vienna from Mariazell.

8. Commemoration of the victory of Sempach (near Lucerne) on the battlefield.

10 to 24. Once in every seven years (1888, 1895, etc.), exhibition of the "grandes reliques" at Aix-la-Chapelle (cf. p. 199).
11 to 15. Festival of St. Rosalia, Palermo. Illumination of the Cathedral on the 15th.
21 to August 1. Festival of the great convent of Assisi.
22. Pilgrimage to a little church on the Rigi, followed by wrestling, jodeling, etc.
25. St. James. Country festivals and bonfires in Swabia and in Switzerland.
31. St. Ignatius Loyola. Festival at the Gesù, Rome.
First Sunday in July. — Festival of St. Rombauld, Malines.
Second Sunday. — Festival at Louvain. Kermesse at Ghent.
Sunday occurring on or following July 13. — Procession of the miraculous wafers in Ste. Gudule, at Brussels.

Swiss wrestling matches are held on the Sunday following July 6 at Seealp, July 22 on the Rigi, on the Sunday following July 25 at Batersalp, and on the 26th at Sachseln and on the Engstlenalp. (The *Seealp* is about six miles from *Appenzell*, capital of the canton of that name, which is completely surrounded by the canton of St. Gall. Appenzell is some ten miles south of St. Gall (p. 283). The *Batersalp* is in the same vicinity, being three miles from Weissbad, which is about two miles southeast of Appenzell. *Sachseln* is near Sarnen (p. 294), on the Brünig road. The *Engstlen Alp* is near the Joch Pass (p. 294), and Meiringen.)

August

1. St. Peter's Chains. Festival at San Pietro in Vincoli, Rome.
1 and 2. Great festival at Assisi.
4. St. Dominic. Fête at the Minerva, Rome.
5. Sta. Maria ad Nives. Cardinals' Chapel in Sta. Maria Maggiore, Rome. White flowers showered from the roof of the Borghese Chapel.

Pilgrimage to the chapel of "Maria zum Schnee," at the Klösterli on the Rigi.

10. Fête des drapiers, Vire, Normandy (34 miles S. W. of Caen).
San Lorenzo. Fête in his churches.
12 or 14. Pilgrimage from Gratz to Mariazell.
15. Assumption of the Blessed Virgin. Pilgrimage to Sta. Maria delle Grazie, near Mantua.
Pilgrimage to the Sacro Monte, Varallo. (The town is a few miles west of the Lake of *Orta* (p. 210). The *Sacro Monte* here (not to be confounded with the one near *Orta*) is about 2000 feet high and commands a beautiful view. Besides the church on the summit, there are nearly fifty chapels or oratories, mostly dating from the 16th century, when the place became famous as a resort of pilgrims).
Festival at Church of the Madonna de Soviore, Spezia.
Festival at Capodimonte, Naples.
Pilgrimage to Massa Lubrense (about 3 miles from Sorrento).
Festival of "la Vara," Messina.
Decorations and musical services, Florence.
Great festival of Notre Dame de la Garde, Marseille. The silver statue of the Virgin is carried into the town the previous evening on sailors' shoulders; taken through the streets on August 15 in solemn procession; and next day the sailors bear it back to the chapel, with "stations" by the way.
16. Horse-races, known as the Palio (also run on July 2), at Siena, Italy.
18 to 21. Festival of Sta. Agata, Catania, Sicily (see on Feb. 3–5).
20. Festival of St. Stephen of Hungary, at Pest.
26. Commemoration at Basel of the battle of St. Jacques (Aug. 26, 1444).

First Sunday in August. — Festival at Ypres, in Belgium.

Swiss wrestling matches: August 10, at Rigi Kaltbad and the Tannen Alp; 15, at Mont Joli; first Sunday in the month on the Stadtalp, near Meiringen, and at the Wengern Alp; second and last Sundays at Ennetegg. (The *Tannalp* is near Meiringen. *Mont Joli* is near Contamines, about six hours' walk from Chamonix on the "Tour du Mont Blanc," as the route is often called. *Ennetegg* is in the "Entlebuch," a district on the way from Lucerne to Berne.)

Sunday following August 15. — Kermesse at Antwerp. The Giant carried through the town in Rubens' Car.

Late in August, or early in September, "Raft-parties" in the Black Forest at Wildbad and other places.

September

1 to 19. Fair at Lugo (17 miles by rail from Ravenna).

4. St. Rosalia. Pilgrimage to Rosalien Capelle, near Vienna.
Pilgrimage to Monte Pellegrino, near Palermo.

6. Pilgrimage to chapel of "Maria zum Schnee," on the Rigi (see on Aug. 5 above).

8. Nativity of the Blessed Virgin. Festival on the Superga, Turin (p. 319).
Pilgrimage to the Sanctuary of N. Donna dei Fiori, at Brà, south of Turin.
Festival at Florence.
Fair at Locarno, on Lago Maggiore.
Festival of the "Vergine di Piedigrotta" (a church near the entrance of the Grotto of Posilipo), Naples. Music, songs, and the Tarantella dance are the chief entertainments.
Processions and open-air mass at Vienna.

9. Viennese popular holiday at Mariabrunn (where there is a pilgrim church), a few miles from Vienna.

14. Festival of the Engel Weihe, with open-air mass and illuminations, at Einsiedeln.

17. Festival of St. Lambert, at Münster (capital of Westphalia, about 75 miles north of Cologne).

19 to 26. Miracle and great feast of St. Januarius, Naples (p. 403).

22. Festival at the Abbey of St. Moritz, Canton Valais, Switzerland. High mass and processions; illuminations on previous evening.

23 to 26. Fêtes de Septembre, Brussels. On the 23rd a Requiem Mass in Ste. Gudule.

28. Festival of St. Wenceslaus at Prague.
Volksfest at Cannstatt, near Stuttgart.

29. St. Michael's Day. Service at St. Michael's Hermitage, Wildkirchli, Appenzell. (The *Wildkirchli*, near Weissbad, is a grotto in a perpendicular rock, 220 feet high, to which a path has been made. It is visited by throngs on this occasion.)
Fair at Leipsic.

Swiss wrestling matches: first Sunday in the month and Sunday following the 21st, at Ennetegg; September 29, at Schüpfheim.

First Sunday in September. — Kermesse at Hal, in Belgium (see p. 430, under *Whit Tuesday*).

On the second Monday in September the festivities of the Kermesse begin at Amsterdam, lasting about a fortnight. The first Saturday is the chief day.

October

4. Festival of St. Francis at Assisi.

29 to November 4. Fair at Moncalieri, near Turin.

First Sunday in October. — Rosary Sunday. Great procession from the Minerva, Rome.
Festival at Einsiedeln.
Processions in Belgium, at Namur, Nivelles (about 20 miles south of Brussels), etc.
A Volksfest begins at Munich, lasting two or three days.
In the first week of this month a Volksfest, lasting two or three days, at Wertheim, near Würzburg.
Sundays and Thursdays in this month popular holidays in Rome, on the Monte Testaccio (p. 382).
Sunday nearest October 14. — Processions at Beauvais (p. 162) in commemoration of the siege (1472).
Third Sunday in October. — Kermesse of the Emperor Joseph in Austria.
November
1. All Saints. Crowds visit the Naples cemeteries and the Campo Santo, Rome (close by St. Peter's, and otherwise known as the *Cimeterio de Tedeschi*).
In the Confraternity Cemeteries at Rome waxen tableaux, life-size, in impromptu theatres, represent Scripture subjects or scenes from the lives of martyrs; exposed all through the Octave.
2. All Souls. Crowds visit Père Lachaise, Paris.
Graves in Bohemia and in Munich decked with flowers and lights.
Cemeteries in Vienna much visited.
The ceremony of the blessing of the graves and the lighting of the candles, in the Cemetery of San Lorenzo, Rome.
4. San Carlo Borromeo. Great fête at Milan.
6. Festival at Bremen.
16. Commemorative service on the battlefield of Morgarten, Switzerland (a few miles southwest of Einsiedeln).
22. St. Cecilia. Festival in Sta. Cecilia, Rome, and illumination of Catacombs of St. Calixtus, where Cecilia was buried.
23. St. Clement. Festival in San Clemente, Rome, and illumination of the subterranean church.
December
3. St. Francis Xavier. Fête at the Gesù, Rome, and at Sta. Lucia, Bologna.
4. Fête of the artillerymen and military mass at Sta. Maria Traspontina, Rome.
10. Great festival at the Santa Casa in Loreto. (Half a million pilgrims come annually to visit the shrine.)
16. Miracle of St. Januarius, Naples. Feast of his "Patrocinio."
24. Christmas Eve. "Presepe" in every church and house in Naples, and quite generally throughout Italy.
Procession of the Holy Crib in Sta. Maria Maggiore, Rome.
25. Christmas Day. Festival of the "Presepe" at the Ara-Cœli, in Rome (p. 389). "Sermons" preached by boys daily for ten days afterwards.
26. St. Stephen. Popular fête. San Stefano Rotondo, Rome.
31. Te Deum, attended by Cardinals, at the Gesù, Rome.

II. MOVABLE FESTIVALS

Carnival. — At Rome this begins on the Saturday week before Ash Wednesday, and lasts till Shrove Tuesday. Masquerades and horse-races each afternoon; lighting and blowing out of tapers on the last evening.
At Florence, processions, etc.

At Milan the Carnival lasts till first Sunday in Lent, through the "Ambrosian rite" observed there.

In Belgium the Carnival is kept for three days before Ash Wednesday at Antwerp, Courtrai, etc. The first Sunday in Lent is a great Carnival day at Bruges, Grammont, etc.

In Germany the Carnival is most observed at Cologne, and in Bohemia on the three days before Ash Wednesday. At Munich the "Metzgersprung" on the Monday before Ash Wednesday. For a good description of this curious performance, see "Harper's Magazine," vol. XLIV (1872), p. 536.

At Lucerne a curious grotesque procession takes place on the Thursday before Ash Wednesday.

Ash Wednesday. — High mass in St. Peter's; sprinkling of ashes on the heads of the Cardinals.

Third Sunday in Lent. — Exposition of relics and great concourse of people at San Lorenzo, Rome.

Tuesday to Thursday in Holy Week. — "Foire aux Jambons," Paris.

Good Friday. — Pergolesi's "Stabat Mater" sung at the Jesuits' Church, Munich.

"Holy Sepulchre," in every church in Vienna; great crowds.

Easter Eve. — Great court procession at Vienna in the Imperial Palace.

Easter Sunday. — Pilgrimage to Antignano, near Naples.

Easter Monday. — Chief day in the Prater, Vienna.

In the Rogation days processions at Rome, at Bruges, Nivelles, and throughout Belgium.

Ascension Day. — Popular festival at Chur, Switzerland.

Sunday after Ascension Day. — Festival at Tell's Chapel, on the Lake of Lucerne. High mass and patriotic sermon. Congregation in boats.

Whit Sunday. — Papal Chapel in Sistine Chapel, Rome.

Pilgrimage (during five days) to Monte Vergine, near Avellino. Peasants' dances at Mercogliano. (*Avellino* is between Naples and Foggia, and may be reached by railway to *Laura* (45 miles), and thence (5 miles) by diligence. From *Avellino* it is about 4 miles to *Mercogliano*, whence a mountain path leads to the shrine of "la Madonna di Monte Vergine," founded in 1119 on the site of a temple of Cybele. It contains a miraculous image of the Virgin, brought hither by Catherine of Valois, who is buried in the church.)

A shepherds' dance, in the afternoon, followed by an illumination of the town, in Rothenburg-ob-der-Tauber.

Whit Monday. — Peasants' ball in the Adelsberg caverns (p. 257), which are illuminated for the occasion.

Peasants' dances and illuminations in the Nebelhöhle Cavern, near Lichtenstein, Wurtemberg (most conveniently reached from *Reutlingen*, which is two hours by rail from Stuttgart).

Procession at Nivelles, Belgium.

At Rothenburg-ob-der-Tauber, the performance of the historical play "Der Meistertrunk." (Cf. p. 236, and "The Independent" for Oct. 6, 1904).

Whit Tuesday. — Pilgrimage to St. Willibrod's Church, Echternach, about 15 miles from Trèves. This is a shrine of great resort, famous for the singular "leaping procession" connected with this Whit Tuesday festival.

Pilgrimages to Hal, in Belgium. (*Hal*, on the direct railway line from Calais to Brussels, is celebrated throughout Belgium for a miraculous image of the Virgin, preserved in the elegant Gothic church of Notre Dame. In one of the chapels may be seen a collection of cannon-balls that were caught without injury by the robes of the holy image during a siege of the town.)

The "Niederrheinische Musikfest" is held yearly at Whitsuntide in Cologne, Aix-la-Chapelle, Düsseldorf, or Elberfeld.

Trinity Sunday. — Procession of the Lumeçon, at Mons, Belgium.

Pilgrimage to Walcourt, Belgium (about 30 miles by rail from *Namur*), 4 miles from Brussels on the "Luxemburg" railway.

"*Corpus Christi*," or "*Corpus Domini*," *Thursday after Trinity Sunday.* — A festival with processions at Trieste, Vienna, and other Roman Catholic cities.

The "Frohnleichnamsfest" at Munich; guild processions and open-air services.

On the Octave day, procession at Genzano in the Alban hills, about 3 miles from Albano; the streets carpeted with flowers. (For a charming description of this floral festival, see Hans Andersen's "Improvisatore," ch. III.)

The Passion Play at Oberammergau, Bavaria, which, under normal conditions occurs every ten years (1900, 1910, etc., last performance in 1922) begins in May or June, and is continued till the end of September. Performances are given on Sundays, and, if the crowds warrant the repetition, on Mondays and Tuesdays and, rarely, on Wednesdays. Cf. p. 249.

The Passion Play at Brixlegg, Austria, occurs under normal conditions every five years, performances being given on Sundays during the summer months. The Play has not been given since the beginning of the Great War. See p. 258.

The Passion Play at Selzach, Switzerland, is presented every third year on Sundays during the summer months. The last performance was in 1923. See p. 299.

HOTEL DIRECTORY

The tourist who is not obliged to travel economically will readily suit himself by choosing hotels that we mention as first-class, or, where no distinction is made, those that are placed first in the lists. It has been our intention to mention no hotels that we cannot commend, either from our personal knowledge of them or from what we consider trustworthy evidence as to their character. The name of no hotel in this Directory has been inserted at the solicitation, or even with the knowledge of the proprietor; and changes will be made in future editions as we have reason to believe that they ought to be made. (For suggestions as to cheaper hotels and *pensions* see p. xxvi.)

The names of hotels are grouped *according to countries*, towns and cities being arranged *alphabetically*. When the names are separated by a semicolon, those hotels whose names follow the point are the cheaper.

ENGLAND

Ambleside: Salutation, Queen's, White Lion, Waterhead (on Lake Windermere, ¾ mile from the town), all good.

Bath: Grand Pump Room, Empire, York House, Royal; Christopher, Albert.

Bedford: Swan, Lion, George.

Bideford: Royal, New Inn.

Birmingham: Queen's, Grand, Plough and Harrow (old-fashioned, good), Midland, Swan, Cobden (temperance).

Boston: Peacock, Red Lion.

Bournemouth: Highcliffe, Royal Bath, Savoy, Metropole, Carlton, Waverley (temperance).

Bowness-on-Windermere: Old England, Royal, Crown, Belsfield.

Bradford: Victoria, Alexandra, Talbot.

Brighton: Grand, Bedford, Norfolk, Royal Albion (on sea front), Gloucester, Sillwood Hall.

Bristol: Royal (near Cathedral), Grand, Royal Talbot, Royal Victoria. At Clifton: St. Vincent's Rocks, Grand Spa, Queen's.

Broadstairs: Grand, Albion, Carlton; Westfield.

Bude: Falcon, Grenville.

Buxton: Empire, Palace, St. Ann's, Crescent, George, Shakespeare.

Cambridge: Bull, University Arms, Lion, Blue Boar, Livingstone (temperance).

Canterbury: County, Fountain, Rose.

Carlisle: County Station, Crown and Mitre, Viaduct, Victoria (temperance).

Cheltenham: Plough, Royal Sportsman, Castle, Prince of Wales.

Chepstow: Beaufort Arms, George.

Chester: Queen (at Station), Grosvenor, Westminster, Blossoms.

Chichester: Dolphin, Anchor, Bedford Temperance.

Clovelly: New Inn, Red Lion.

Coventry: Queen, King's Head, Warwick.

Cowes: Gloster, Royal Marine, Globe.

Doncaster: Angel, Reindeer.
Dorchester: White Hart, George, Crown.
Dover: Lord Warden, Burlington, Grand; King's Head.
Durham: County, Rose and Crown, Three Tuns.
Ely: Lamb, Bell.
Exeter: New London, Rougemont, Clarence.
Furness Abbey: Furness Abbey.
Glastonbury: George (old and quaint), Crown, Chalice Well.
Gloucester: Bell, Wellington; New Inn (built about 1450), Fowler's (temperance).
Grasmere: Prince of Wales, Rothay.
Harrogate: Queen, Granby, Prince of Wales, Majestic.
Harwich: Great Eastern, Pier, Three Cups.
Hastings: Queen's, Albany, Castle.
Hereford: Green Dragon; City Arms, Mitre.
Hull: Royal Station, Grosvenor, Imperial, Cross Keys.
Ilfracombe: Ilfracombe, Clarence, Collingwood.
Kenilworth: Abbey; King's Arms.
Keswick: Keswick (at Station), Queen's, Royal Oak, Lake (with view), Derwentwater (fine situation on the lake 1½ miles from station).
Leamington: Manor House, Regent, Clarendon; Bath, Crown.
Leeds: Queen's (at Midland Station), Metropole, Great Northern Station; Trevelyan (temperance), Griffin.
Lichfield: George (scene of Farquhar's "Beaux' Stratagem"), Swan.
Lincoln: Great Northern Station, White Hart (near Cathedral).
Liverpool: Adelphi, North Western Railway, St. George, Imperial; Compton, Angel, Shaftesbury (temperance).
London: Of the countless hotels only a few of different grades can be mentioned here. There are large first-class hotels at the termini of the chief railways, convenient for a flying visit, or as a temporary stopping-place if one has not selected quarters in advance; as the Charing Cross (at the South Eastern Terminus, Strand), Great Western (at Paddington), Great Northern (King's Cross), the Euston (London and North Western), Cannon Street (City Terminus of South Eastern), and Grosvenor (at Victoria Station). The large hotels near Charing Cross are much frequented by Americans; as the Grand, the Metropole, the Victoria, the Savoy, and the Cecil. Here also are Morley's and the Golden Cross. In the region of Grosvenor Square and Piccadilly are found such luxurious hotels as Claridge's, Ritz, Berkeley, Connaught, and Piccadilly. Near Hyde Park and Kensington Gardens are situated the Hyde Park, Alexandra, Royal Palace, Rubens, Rembrandt (opposite Victoria and Albert Museum). Near Westminster are the Windsor and the Goring. In the vicinity of the British Museum are located the large hotels: Imperial and Russell and the smaller and moderate-priced hotels: the Thackeray, Kingsley, Bonnington, the Covent Garden, the Bedford, and the Tavistock (for gentlemen only). In the region of Fleet Street and St. Paul's may be found De Keyser's Palace (near Blackfriar's Bridge); and also many comparatively inexpensive hotels; as Anderton's, Peele's and the Manchester. Restaurants and dining-rooms abound in all quarters, where a meal may be procured at prices to suit one's taste or one's purse. Dairy lunch and afternoon tea rooms are in almost every block.
Lynmouth: Tors, Lyndale.
Lynton: Valley of Rocks, Royal Castle, Imperial.
Manchester: Midland, Queen's, Grand, Grosvenor, Albion; Victoria.
Mansfield: Swan.
Margate: White Hart, Métropole, Queens, Cliftonville.

Matlock Bath: New Bath, Royal, Temple, Terrace.
Minehead: Metropole, Beach.
Monmouth: Beaufort Arms, King's Head, Angel.
Newcastle-on-Tyne: Station, Central Exchange, Douglas, County, Turk's Head; York.
Newport (Isle of Wight): Warburton, Bugle; Wheatsheaf.
Newquay: Atlantic, Victoria, Great Western.
Norwich: Maid's Head, Royal, Bell, Castle.
Nottingham: Victoria Station, Flying Horse, Black Boy, Washington, George (last two temperance).
Oxford: Randolph, Mitre, King's Arms, Roebuck, Golden Cross.
Patterdale: Ullswater (1 mile from town), Patterdale, Milcrest (temperance).
Penrith: Crown, George.
Penzance: Queen's, Western, Regent.
Peterborough: Great Northern, Angel, Grand, Bull.
Plymouth: Duke of Cornwall, Royal, Grand (fine view), Albion, Lockyer.
Portsmouth: George, Central, Keppel's Head; at Southsea: Royal Pier, Queen, Grosvenor; Carlton.
Princetown: Duchy, Tooker's.
Raglan: Beaufort Arms.
Ramsgate: Granville, Royal, St. Cloud.
Ripon: Unicorn, Crown, Black Bull.
Rochester: Crown, Victoria, Bull (commended in "Pickwick"), King's Head.
Ross: Royal, Swan, King's Head.
Rugby: Royal George; Horseshoes, Eagle.
Ryde: Royal Pier, Royal Esplanade, Crown, Waverley (temperance).
St. Albans: Peahen, George.
Salisbury: White Hart, County, Angel, Red Lion, Cathedral, Old George; Davidson's Private.
Scarborough: Grand, Crown, Prince of Wales, Pavilion, Queen, Castle.
Sheffield: Victoria (at Station), Grand, King's Head, Albany.
Southampton: South Western Railway, Dolphin, Royal Pier, Star, Crown, Central (temperance).
Stratford-on-Avon: Shakespeare, Red Horse; Falcon, Golden Lion.
Tewkesbury: Swan, Bell.
Tintagel: King Arthur's Castle, King Arthur's Arms.
Torquay: Imperial, Victoria and Albert, Torbay, Royal, Queen's.
Ventnor: Marine, Royal, Esplanade, Crab and Lobster; Commercial, Rayner's Temperance, Bonchurch (1½ miles from town).
Warwick: Warwick Arms, Woolpack.
Wells: Swan, Mitre, Star.
Weymouth: Royal, Burdon, Victoria.
Wharfdale: Devonshire Arms.
Whitby: Métropole, Royal, Crown.
Wilton: Pembroke Arms.
Winchester: George, Royal (with garden), Black Swan, God Begot House.
Windermere: Belsfield, Crown, Old England.
Windsor: White Hart, Castle, Royal Adelaide.
Wolverhampton: Star and Garter, Victoria, Talbot, Coach and Horses.
Worcester: Star, Crown, Great Western, Central.
Worksop: Lion, Royal, Waverley Temperance.
Yarmouth: Pier and Castle, Bugle, Queen's.
Yelverton: Rock, Yelverton.
York: Station, Harker's, Black Swan, City (temperance).

SCOTLAND

Ardrishaig: Royal, Lorne.
Ayr: Station, King's Arms, Dalblair.
Balloch: Coquhoun Arms, Tillychewan Arms (temperance).
Banavie: Banavie.
Blair Athol: Athol Arms, Glen Tilt.
Bridge of Allan: Royal, Queen, Hydropathic. Many boarding houses.
Broadford: Broadford, Campbell's Temperance.
Callander: Dreadnought; Ancaster Arms, Hydropathic.
Dumfries: King's Arms, Commercial, Station.
Dunblane: Stirling Arms, Hydropathic.
Edinburgh: North British Station, Royal, Balmoral, Carlton, Caledonian; Royal British, Imperial, Old Waverley (temperance).
Glasgow: St. Enoch, Central, North British Station, Windsor, Grand, Royal; Alexandra, Osborne, Victoria.
Greenock: Tontine, White Hart, Royal.
Inverness: Caledonian, Station, Royal, Imperial, Alexandra Palace, Waverley.
Inversnaid: Inversnaid.
Iona: St. Columba, Argyll.
Kirkwall: Kirkwall, Castle, Queen's.
Kyle Akin: King's Arms, Kyleakin.
Lanark: Black Bull, Clydesdale.
Lerwick: Grand, Royal, Queen's.
Loch Katrine: Stronachlachar.
Loch Maree: Loch Maree.
Mauchline: Loudoun Arms.
Melrose: Abbey, George, King's Arms.
Oban: Great Western, Alexandra, Craig-Ard (fine view), Columba, Argyll, King's Arms, Victoria (temperance).
Portree: Royal, Portree, Caledonian.
Scalloway: Royal Scalloway.
Sligachan Glen: Sligachan.
Stirling: Golden Lion, Royal, Station; Waverley.
Stornoway: Imperial, Royal, Hunter's (temperance).
Stromness: Stromness, Mason's Arms, Commercial.
Thurso: Royal, Station.
Trossachs: Trossachs.

WALES

Aberystwyth: Queen's, Bellevue, White Horse.
Bangor: George (fine situation, with view of the Strait and bridges), British (near station), Castle; Railway, William's Temperance.
Barmouth: Cors-y-gedol, Marine, Royal.
Beddgelert: Saracen's Head, Prince Llewelyn, Royal Goat.
Bettws-y-Coed: Royal Oak, Waterloo, Gwydyr, Glan Aber, Craig-y-don.
Brecon: Wellington, Castle, New Lion (temperance).
Cardiff: Park, Queen's, Grand, Great Western.
Carnarvon: Royal, Royal Sportsman, Castle, Prince of Wales.
Conway: Oakwood Park, Castle, Erskine Arms.
Dolgelley: Royal Ship, Golden Lion, Angel.
Fishguard: Fishguard Bay (at Goodwick), Commercial, Great Western.
Holyhead: Station, Marine.

Llanberis: Victoria, Padarn Villa, Dolbadarn.
Llandrindod Wells: Metropole, Pump House, Rock House.
Llandudno: Imperial, Queen's, Marine, St. George's, "The Old Abbey."
Mumbles: Mermaid, Ship and Castle, George.
New Quay: Queen's, Black Lion.
Pembroke: Lion, King's Arms.
Penmaenmawr: Penmaenmawr, Grand, Mona Temperance.
Pwllheli: Victoria, West End, South Beach.
St. David's: City, Grove.
Tenby: Royal Gatehouse, Royal Lion, Cobourg.

IRELAND

Bantry: Canty's.
Belfast: Midland Station.
Cork: Imperial, Adelphi, Devonshire Arms.
Dublin: Shelbourne, Royal Hibernian.
Giant's Causeway: Causeway, Kane's Royal.
Glengarriff: Royal.
Howth: Royal.
Killarney: Lake, Royal Victoria; Muckross.
Londonderry: Northern Counties, City, Imperial.
Portrush: Northern Counties.
Queenstown: Queen's, Beach.

HOLLAND

Alkmaar: Nachtigaal, Toelast, Burg.
Amersfoort: Bellevue, Zwaan, Poort van Kleef.
Amsterdam: Amstel, Victoria, Brack's Doelen, Américain, des Pays-Bas, Palais Royal.
Arnhem: des Pays-Bas, Sonsbeek, Bristol, du Soleil.
Bergen aan Zee: Nassau-Bergen.
Delft: Wilhelmina, Phœnix, Central.
Dordrecht: Bellevue, Ponsen.
Egmond aan Zee: Kurhaus, Trompenberg.
Haarlem: Funckler, Lion d'Or, Leeuwerik.
Hague: Terminus, Vieux Doelen, des Indes, Paulez's, Central.
Hoorn: Doelen, Park, Keizerkroon, Friesland.
Kampen: des Pays-Bas.
Katwyk aan Zee: des Bains, du Rhin.
Leiden: Rynland, du Commerce, Central.
Middleburg: Grand, Nieuwe Doelen, Abdy.
Nymwegen: Keizerkarel, Mulder-Boggia, Berg en Dal.
Rotterdam: Coomans, Allard, de l'Europe.
Scheveningen: Palace, Oranje, Grand, Savoy.
'S Hertogenbosch: Lion d'Or.
Utrecht: Pays-Bas, de l'Europe, Château d'Anvers, Terminus.
Volendam: Spaander.
Zaandam: Zaandam, Amsterdam.

BELGIUM

Antwerp: Grand, de l'Europe, des Flandres, Queen's, Terminus.
Audenarde: Saumon, Pomme d'Or.

Blankenberghe: Continental-Palace, Cecil, Excelsior Bellevue, Windsor Castle.
Bruges: de Flandre, Memlinc, du Commerce, de Londres.
Brussels: Grand, Metropole, Astoria; Wiltcher's, Carlton, Britannique.
Charleroi: Grand, Europe, Siebertz.
Chaudefontaine: des Bains, d'Angleterre.
Chiny: de la Semois, des Touristes.
Coxyde: Terlinck, l'Horloge.
Courtrai: Royal, Damier.
Dinant: Bellevue, du Nord.
Ghent: Royal, de la Poste, de l'Etoile, Cour St. George.
Heyst: Kursaal, Plage Royal, des Bains.
Liège: de Suède, d'Angleterre, de l'Univers, du Chemin de Fer.
Louvain: Majestic, Royal, Industrie.
Malines (Mechelin): Couronne, Station.
Mons: Grand, Italie, Esperance.
Namur: Flanders, Harscamp, Citadelle.
Ostend: Continental, de l'Océan, de la Plage (all expensive); Osborne, Grand, Helvetia.
La Panne: Digue Kursaal.
Rochefort: de l'Etoile, Biron.
Spa: Britannique, de Bellevue & de Flandre, des Bains, Balmoral.
Tournai: Cathédrale, Bellevue, Neuf Provinces.
Verviers: Londres, Chemin de Fer, St. Jean.

FRANCE

Aix-en-Provence: Nègre-Coste.
Aix-les-Bains: Splendide (fine situation), Beausite, Mirabeau.
Amiens: du Rhin, de l'Univers; France.
Angers: Cheval Blanc, d'Anjou, France.
Antibes: du Cap d'Antibes, Terminus.
Arles: Forum, du Nord.
Avignon: d'Europe, Avignon, Crillon; Louvre.
Avranches: de France, d'Angleterre, Bonneau.
Barcelonnette: du Nord, des Alpes.
Bayonne: Grand, Moderne, du Panier Fleuri.
Beaulieu: Métropole, Bond's, Victoria, Mont Fleuri (St. Jean).
Beauvais: de France, Continental, d'Angleterre.
Belfort: Grand, Poste.
Besançon: des Bains, du Nord, Paris.
Biarritz: Grand, Continental, Victoria, des Princes.
Blois: du Château, de France, d'Angleterre.
Bordeaux: de Bordeaux, Terminus, Commercial.
Boulogne-sur-Mer: Christol and Bristol, Imperial, Meurice.
Bourges: Boule d'Or, France, d'Angleterre.
Brest: Continental.
Briançon: Grand, Terminus.
Caen: d'Angleterre, France, de la Place-Royale.
Calais: Terminus, Grand.
Cannes: Métropole, Gallia, Carlton, du Parc, Terminus.
Carcassonne: de la Cité; Bernard.
Carnac: des Voyageurs.
Cauterets: d'Angleterre, de France, Continental.
Chambéry: des Princes, Terminus.

Chamonix: Majestic Chamonix Palace, Savoy; Couttet et du Parc, Beau-Site, Beau Rivage; des Allobroges.
Chartres: du Grand Monarque, de France.
Cherbourg: Casino Etoile, France.
Clermont-Ferrand: Terminus & Touring, Poste, l'Univers.
Coutances: France, d'Angleterre, Dauphin.
Dieppe: Royal, Métropole, Grand, d'Angleterre.
Dijon: de la Cloche, Bourgogne, Morot, Terminus.
Dinan: de Bretagne, Marguerite, Poste.
Dinard: Royal; Bristol, Bellevue.
Evian-les-Bains: Splendide, Royal, l'Ermitage, Grand.
Fontainebleau: Aigle Noir, France, Mercedes.
Grasse: Grand, Victoria, Splendid Bellevue.
Grenoble: Grand, Moderne.
Le Havre: Frascati, Continental, Tortoni.
Hyères: des Palmiers, Golf, Iles d'Or, Regina Hesperides.
Laon: Ecu de France, Nord.
Lourdes: Ambassadeurs, de la Grotte, Métropole.
Lyon: de Lyon, Royal, Bristol, Nouvel.
Marseille: du Louvre et de la Paix, Grand, Noailles.
Mentone: des Iles Britannique, National, Bellevue, du Louvres.
Metz: Grand, Metz, Paris, France.
Mont Dore: Sarciron, de la Poste, Gallia.
Mont St. Michel: Etablissements Poulard.
Monte Carlo (Monaco): Métropole, Paris, Hermitage, des Anglais, Splendide, Littoral, Windsor.
Morlaix: Europe.
Nancy: Grand, Thiers, d'Angleterre.
Nantes: France, Bretagne, Voyageurs.
Narbonne: Grand, Dorade.
Nice: des Anglais, Bretagne, Beaurivage, Grand, Métropole; Funel.
Nîmes: Luxembourg; Cheval Blanc.
Orleans: St. Aignan, Terminus, Moderne.
Paris: The Grand, Continental, Claridge's, and Majestic are among the largest of the first-class hotels, and there are many smaller ones of similar grade, as the Meurice, and Wagram in the Rue de Rivoli; the De Crillon, Place de la Concorde; the Mirabeau and Westminster in the Rue de la Paix; and Mercedes, Place de l'Etoile. The St. James et d'Albany, Rue de Rivoli; Plaza Athénée near the Champs Elysées; and the Chatham near the Grand Opera House are popular with Americans. Other good hotels are du Louvre, Sainte-Marie, Palais-Royal (moderate price), in the neighborhood of the Louvre; Royal near the Place de l'Etoile; and Moderne, Place de la République. There are many cheaper houses as the Louis-le-Grand, Rue du Rivoli, and the hotels Quai Voltaire and des Saints-Pères on the south side of the river.

The *établissements de bouillon,* or *établissements Duval,* which are to be found in many of the principal streets, are famous for furnishing a good meal at a very low price. There are also many *pensions,* or private hotels, where, if one is spending more than a week in the city, he can live more cheaply than at the first-class hotels. (These also are mentioned in Baedeker and the "Foreign Lodging List" of the Women's Rest Tour Association.)
Pau: Gassion, du Palais et Beau Séjour, de la Paix.
Le Puy: Grand, Ambassadeurs.
Quimper: Parc, l'Epée.
Rheims: Lion d'Or, du Nord, Royal.

Rennes: de France, Moderne.
Rouen: Angleterre, France, du Nord, Paris; de la Poste.
St. Germain-en-Laye: Francis I, Pavillon Louis XIV, Aigle d'Or, Prince de Galles.
St. Malo: de France et Chateaubriand, de l'Univers.
St. Raphael: St. Raphael, Beau Rivage, Continental et des Bains.
Strasbourg: Christophe, de la Ville de Paris, Maison Rouge, Pfeiffer; Terminus.
Toulon: Grand, Victoria, Moderne.
Toulouse: Tivollier, Europe.
Tours: l'Univers, Métropole, Bordeaux.
Troyes: des Courriers, Terminus, St. Laurent.
Valescure: Grand, des Anglais.
Versailles: des Réservoirs, de France, Trianon Palace.
Vichy: Ambassadeurs, des Princes, Grande Brétagne, du Parc, Carlton.

GERMANY

Aix-la-Chapelle: Nuellens.
Baden-Baden: Stadt Strassburg et Quellenhof, Holland, Terminus.
Berlin: Bristol, Central, Adlon, Continental.
Bremen: de l'Europe, Alberti, Hillman's.
Carlsruhe: Germania, Schloss.
Cassel: Fürstenhof, Schirmer.
Coblenz: Traube.
Cologne: du Dôme, du Nord, Disch, Monopol-Metropol.
Constance: Hecht, Insel, See.
Darmstadt: Traube, Darmstadterhof, Bahnhof.
Dresden: Bellevue, Continental, Neues Union, Bristol, Europe.
Düsseldorf: Palast Breidenbacher, Park, Monopol-Metropol.
Eisenach: Kaiserhof.
Frankfort: Imperial, Bristol, Prince Henry, Royal & Hansa.
Hamburg: Streit's, Atlantic, Esplanade.
Hanover: Königlischerhof.
Heidelberg: Europe, Grand, Darmstadterhof.
Hildesheim: Englisherhof, Kaiserhof.
Hohenschwangau: Alpenrose, Schwansee.
Königswinter: Mattern, Berlin, Europe.
Leipsic: Deutsches Haus, Fürstenhof, Hauffe, Astoria.
Lindau: Bayerischer Hof.
Mayence: Central, Hollande.
Munich: Bavaria, Rhine, Regina Palast, Excelsior, Leinfelder.
Nuremberg: Würtenberg, Fürstenhof, Königshof.
Regensburg: Maximillian, Gruner Kranz, National.
Rothenburg-ob-der-Tauber: Wildbad, Fürstenhof.
Stolzenfels: Bellevue.
Stuttgart: Marquardt, Bahnhof, Viktoria.
Trèves: Porta Nigra, Post.
Ulm: Fezer, Munster, Bahnhof.
Weimar: Erbprinz, Russie, Elefant.
Weisbaden: Nassau, Kaiserhof, Four Seasons, Quisisana.
Wittenberg: Goldene Weintraube, Adler.
Worms: Europaischer Hof, Reichskrone.
Wurzburg: Kronprinz, Schwann.

AUSTRIA, CZECHO-SLOVAKIA AND HUNGARY

Bregenz: Montfort, Europe.
Buda-Pest: Hungaria, Royal.
Carlsbad (Karlovy Vary): Bristol, Imperial, Königsvilla.
Innsbruck: Tirol, Kreid, Victoria; Europe.
Ischl: Kaiserkrone, Kaiserin Elizabeth, Victoria.
Kufstein: Königs Egger und Post, Drei Könige.
Landeck: Post, Goldener Adler.
Linz: Weinzinger, Rother Krebs.
Prague (Praha): Palace, Passage, Goldener Gans.
Salzburg: Europe, Bristol, Nelböck.
Semmering: Panhans, Kurhaus, Palace.
Vienna: Bristol, Imperial, Metropole, Erzherzog.

SWITZERLAND

Airolo: Lombardi, Motta.
Altdorf: Löwe, Schlüssel, Tell.
Amsteg: Stern & Post, Weisses Kreuz, Engel.
Andermatt: Bellevue, Danioth's; Drei Könige, Sonne.
Arosa: Sanitorium Altein; Alexandra, Excelsior, Seehof.
Axenstein: Grand, Park.
Basel: Trois Rois, Grand & Euler, Victoria & National, Sweizerhof St. Gotthard-Terminus, Krafft am Rhein.
Bérisal: Bérisal.
Berne: Bernerhof, Bellevue, Schweizerhof, Bristol, Baren.
Brieg: Couronne et Poste, Victoria, de Londres; Müller.
Brienz: Croix Blanche et Poste, Bellevue; de l'Ours.
Brünig: Grand et Kurhaus Brünig, Alpina.
Brunnen: Waldstätter, Adler, Eden, Mythenstein.
Bürgenstock, The: Grand; Park, Honegg; Waldheim.
Chur: Steinbock, Lukmanier; Croix Blanche, Stern, Drei Könige.
Clarens: Mirabeau, Dent du Midi.
Davos-Dorf: Flüela-Post & Sport; Continental.
Davos-Platz: Kurhaus Davos, Grand & Belvedere, d'Angleterre; National, Eden.
Disentis: Disentiserhof.
Eggishorn, The: Jungfrau.
Einsiedeln: Pfauen, Sonne, Storch.
Engelberg: Grand, Titlis, Sonnenberg, Engel; Alpina.
Flüelen: Adler, Weisses Kreuz & Post.
Freiburg: Terminus, Suisse.
Furka Pass: Furka.
Geneva: Beaurivage, de la Paix, Metropole & National, d'Angleterre; Paris, Regina.
Giessbach: Grand, Kurhaus, Beau-Site.
Gletsch: Glacier du Rhone, Belvedere (on Furka Road).
Grindelwald: Bär, Regina-Alpenruhe, Schonegg; National, du Glacier.
Handegg: Handegg.
Hospenthal: Myerhof; Lion d'Or.
Interlaken: Victoria, Jungfrau; Schweitzerhof, Beaurivage; National, Oberland; Eden, du Nord, Bellevue, Beausite.
Kandersteg: Kandersteg, Victoria, Schweizerhof.
Kleina Scheidegg: Kurhaus Bellevue.

Lausanne: Beausite; Cécil, Mirabeau, Victoria; Belvedere.
Lausanne-Ouchy: Beau-Rivage, Savoy; Carlton, Mont Fleuri.
Lauterbrunnen: Steinbach, Staubbach (view).
Leukerbad: des Alpes, Maison Blanche, de France, Bellevue.
Lucerne: Schweizerhof, National; Luzernerhof, Swanen & Rigi, Balances und Bellevue, Montana; Wagner.
Lugano: Grand & Palace, Splendide; Bristol, Continental.
Maloja: Palace, Maloja Kulm.
Martigny: Mont Blanc, Kluser & Post.
Meiringen: Sauvage, Bär, Brünig, Krone.
Monte Generoso: Bella Vista, Kulm.
Montreux: Palace, Eden; National Paris, Beau Rivage, du Parc et Lac.
Mürren: des Alpes, Grand & Kurhaus; Beau Site.
Neuchâtel: Alpes-Terminus, Lac & Bellevue; Soleil & Central.
Neuhausen: Bellevue am Rheinfall.
Pfäfers, Bad: Bad Pfäfers, Adler.
Pilatus, Mount: Kulm, Bellevue.
Pontresina: Schloss Enderlin, Kronenhof Bellavista, Roseg; Park; Weisses Kreuz.
Ragatz: Quellenhof, Ragatz; Lattman, Tamina, Rosengarten, Krone.
Riffelalp: Riffelalp.
Riffelberg: Riffelberg.
Rigi: Kulm (at summit), Staffel (½ hr. below summit), Karlbad, Bellevue (½ hr. below Staffel), Rigi-First (on Scheidegg branch railway).
St. Gall: Walhalla, Hecht, Hirschen, Schiff.
St. Moritz-Bad: Kurhaus, Stahlbad, du Lac; Bellevue, National.
St. Moritz-Dorf: Kulm, Palace, Carlton; Belvedere, Schweizerhof; La Margna, Albana.
Samaden: Bernina; des Alpes, Bellevue.
Schaffhausen: Bahnhof, Müller.
Schuls: Engadinerhof, Belvedere, Post.
Schynige Platte: Schynige Platte.
Spiez: Spiezerhof, Park Bubenberg, Schonegg.
Splügen: Bodenhaus, Splügen.
Stanserhorn: Stanserhorn.
Tarasp, Bad: Kurhaus Tarasp.
Thun: Palace Thunerhof; Bellevue & Park, Victoria, Falken.
Thusis: Post & Viamala, Weisses Kreuz, Splügen.
Tiefencastel: Julier & Post, Albula.
Uetliberg, The: Annaburg.
Vevey: Trois Couronnes, du Lac; Angleterre, Trois Rois.
Villeneuve: Byron.
Vitznau: Park, Vitznauerhof, Rigibahn.
Wengen: Palace & National, Regina & Blümlisalp, Victoria; Falken.
Zermatt: Mont-Cervin, Monte Rosa, Zermatt; Post, Terminus, Suisse.
Zug: Hirsch, Ochs, Löwe.
Zugerberg: Schönfels.
Zürich: Baur au Lac, Dolder, Victoria; National, City.

ITALY

Amalfi: Cappuccini-Convento, S. Caterina, Luna.
Anacapri: Paradiso.
Ancona: Roma e Pace; Victoria & Milan.
Aosta: Victoria, Corona, Centoz.

Assisi: Subasio, Windsor, Giotto.
Baveno: Bellevue, Simplon, Eden, Beau Rivage.
Bellagio: Grand, Villa Serbelloni (on the promontory); Genazzini, Florence, Suisse.
Belluno: Alpes, Capello.
Bergamo: Moderne, Concordia, Capello.
Bologna: Brun, Baglioni; San Marco, Stella d'Italia.
Bordighera: Cap Ampeglio, du Parc, d'Angleterre, Britannique.
Bormio Bagni: Bagni Nuovi, Bagni Vecchi & Belvedere.
Botzen: Bristol, Greif, Mondschein.
Brescia: Italia, Brescia, Gallo, Gambero.
Brindisi: International, Europa, Railway.
Brunate: Milan & Brunate.
Cadenabbia: Bellevue, Bitannia; Belle-Ile.
Capri: Quisisana, Tiberio Palace, Palma, Royal.
Caserta: Victoria.
Castellamare: Stabia.
Castelvetrano: Bixio.
Catania: Grande Bretagne.
Cava dei Tirreni: de Londres.
Chiavenna: Conradi & Post, National.
Colle Isarco: Palast Weilanderhof.
Como: Metropole & Suisse, Volta.
Cortina: Miramonti, Cristallo, Faloria.
Cremona: Roma, Pavone, S. Giorgio.
Domodossola: Sempione Nuovo, Corona, Milano.
Ferrara: Moderno, Pellegrino, Europa.
Florence: Grand, de la Ville, Italia, Grande Bretagne, Florence, Washington & Bristol, Albion, Minerva.
Gardone: Grand, Roma, Bella Riva.
Genoa: Bristol, Savoy, Miramare, Eden, Isotta, de Londres & Continental.
Girgenti: des Temples.
Iselle: Post.
Isola Bella: du Dauphin.
Karer See: Karer See, Latemar.
Leghorn: Palace, Giappone, Angleterre.
Lucca: Universo, Tosca, Aquila.
Lucca, Bagni di: Reale Casino, New York, du Parc, Bretagne.
Luino: Ancora Bellevue, Posta.
Mantua: Senoner, Aquila d'Oro.
Menaggio: Menaggio, Victoria.
Mendel Pass: Mendola, Penegal, Paradiso & Cinia Penegal.
Meran: Savoy, Bristol, Continental, Frau Emma.
Messina: Regina Elena.
Milan: Cavour, Milan, Continental, Palace; Europe, du Nord, Manin; d'Italia.
Misurina: Misurina.
Modena: San Marco, San Carlo, Commercio.
Mottarone: Mottarone.
Naples: Excelsior, Grand, Bertolini's Palace; Parker's, Santa Lucia; Riviera.
Orta: Belvedere.
Orvieto: Belle Arti, Palace; Post.
Padua: Fanti et Etoile d'Or, Savoia, Corso.
Palermo: Villa Igiea; des Palmes, Savoy, de France.

Pallanza: Grand, Eden, Bellevue.
Palmi: Coscina, Genio, Centrale.
Parma: Croce Bianca, Italia.
Pavia: Croce Bianca, Tre Re.
Perugia: Palace, Brufani; Belle Arti.
Piacenza: San Marco; Croce Bianca, Italia.
Pisa: Nettuno, Victoria, de Londres.
Pistoia: Globo, Apennino, Toscana.
Pompeii: Suisse, Grand.
Portofino: Splendide; Grand & Villa Margherita (on the mountain).
Positano: Margherita.
Rapallo: New Casino, Bristol, Grand & Europe; Modern.
Ravello: Belvedere, Palumbo.
Ravenna: Royal San Marco, Ravenna, Cappello.
Riva: Bellevue, Europe, Lido Palace, du Lac et du Parc.
Rome: On the Via Veneto, leading out of the Piazza Barberini are a number of palatial hotels: Excelsior, Majestic, Regina Carlton, Windsor, etc. Among the first-class hotels are the Grand and the Continental, both near the Central Station; the Quirinale, on the Via Nazionale; de Russie, 9 Via Babuino; the Palace, on the Via Veneto, etc. Among the good, but less expensive hotels are the Boston and the Eden, both near the Pincian; the Italia, 12 Via Quattro Fontane; the Bristol, on the Piazza Barberini; the Minerva, near the Pantheon.
San Remo: Grand Royal, Savoy, Grand Bellevue, Miramare Palace, de Londres.
Santa Margherita: Miramare, Eden, Regina Elena, Santa Margherita.
Siena: Continental, Royal.
Sorrento: Tramontano Tasso, Victoria; Sirena, Cocumella.
Spondinig: Post.
Stresa: des Iles Borromées, Regina Palace, Milano; Beau-séjour.
Syracuse: on the mainland: Villa Politi; on the island: Grand, Vittoria.
Taormina: San Domenico Palace, Timeo; Excelsior, Castello á Mare, Bristol, Metropole.
Tirano: Grand.
Trafoi: Neu Post.
Trapani: Grand.
Tremezzo: Tremezzo, Bazzoni.
Trent: Bristol.
Trieste: Savoia Excelsior, Milano.
Turin: d'Europe, Ligure et d'Angleterre, Suisse Terminus.
Vallombrosa: Grand & Vallombrosa.
Venice: Grand, Europe, Danieli, Britannia; Regina, Beau Rivage, Vittoria. At the Lido: Excelsior Palace, with fine situation.
Verona: Riva San Lorenzo & Cavour, Milano, Europa & Aquila Nera.

A BOOKLIST FOR THE EUROPEAN TRAVELLER

The order of countries in this list is the same as that followed in the body of the work.

EUROPE

HISTORY AND POLITICS

James Harvey Robinson: An Introduction to the History of Western Europe (rev. ed.). Ginn, 1924.

James Harvey Robinson, editor: Readings in European History: A Collection of Extracts from the Sources, chosen with the Purpose of illustrating the Progress of Culture in Western Europe since the German Invasions. Ginn, 1904.

Charles Downer Hazen: Europe Since 1815. Holt, 1910.

L. H. Holt and A. W. Chilton: The History of Europe from 1862 to 1914. Macmillan, 1918.

Edward Raymond Turner: Europe Since 1870. Doubleday, 1921.

Herbert Adams Gibbons: The New Map of Europe (1911–14). Century, 1917.

C. J. H. Hayes: A Brief History of the Great War. Macmillan, 1920.

Herbert Adams Gibbons: Europe Since 1918. Century, 1923.

THE EUROPEAN TOUR

Grant Allen: The European Tour. Dodd, 1899.

Edward Hungerford: Planning a Trip Abroad. McBride, 1923.

Albert B. Osborne: Finding the Worth-While in Europe. McBride, 1923.

EUROPEAN TRAVEL

Bayard Taylor: Views A-foot; or, Europe seen with Knapsack and Staff. Putnam, 1868; Burt, 1902.

Frank R. Stockton: Personally Conducted. Scribner, 1889.

Albert Bigelow Paine: The Car that Went Abroad. Harper, 1921.

Robert Shackleton: Unvisited Places of Old Europe. Penn, 1913.

GUIDEBOOKS

Karl Baedeker, editor: A series of Guidebooks, descriptive of all the lands treated in this handbook, and of the cities of Berlin, London, and Paris. Berlin, Baedeker.

FINDLAY MUIRHEAD, editor: A series of Guidebooks — eventually to cover all European countries — as full in treatment as Baedeker. London, Macmillan and Co.

Lieut.-Col. NEWNHAM-DAVIS: The Gourmet's Guide to Europe (3d ed.). London, Richards, 1911.

ART (IN GENERAL)

S. REINACH: Apollo: An Illustrated Manual of the History of Art Throughout the Ages. Scribner, 1904.

ÉLIE FAURE: History of Art. 4 v. 1, Ancient Art; 2, Mediæval Art; 3, Renaissance Art; 4, Modern Art. Harper, 1921–24.

ARCHITECTURE

FISKE KIMBALL and GEORGE H. EDGELL: A History of Architecture. Harper, 1918.

SIR BANNISTER FLETCHER: A History of Architecture on the Comparative Method (6th ed., with 3500 illustrations). Scribner, 1921.

TALBOT F. HAMLIN: The Enjoyment of Architecture. Scribner, 1921.

EDITH A. BROWNE: Great Buildings and How to Enjoy Them: 5 v.: 1, Gothic Architecture; 2, Greek Architecture; 3, Romanesque Architecture; 4, Norman Architecture; 5, Early Christian and Byzantine Architecture. Black, 1911.

JOHN RUSKIN: The Seven Lamps of Architecture (Everyman's Library). Dutton.

LEWIS F. DAY: Windows: A Book about Stained and Painted Glass. London, Batsford, 1909.

SCULPTURE

MARGARET THOMAS: How to Understand Sculpture. Bell, 1911.

ALLAN MARQUAND and ARTHUR L. FROTHINGHAM: Text-book of the History of Sculpture (rev. ed.). Longmans, 1911.

ERNEST ARTHUR GARDNER: A Handbook of Greek Sculpture. Macmillan, 1915.

Mrs. EUGÉNIE STRONG: Roman Sculpture from Augustus to Constantine. Scribner, 1907.

PAINTING

CHARLES H. CAFFIN: The A B C Guide to Pictures. Paul, 1913.

CHARLES H. CAFFIN: How to Study Pictures. Century, 1910.

JOHN C. VAN DYKE: A Text-book of the History of Painting. Longmans, 1894.

POETRY

HENRY W. LONGFELLOW, editor: Poems of Places: of the 31 volumes, Volumes 1–20 treat of Europe: 1–4, England and Wales; 6–8, Scotland, Denmark, Iceland, Norway, and Swe-

den; 9, 10, France and Savoy; 11–13, Italy; 14, 15, Spain, Portugal, Belgium, and Holland; 16, Switzerland and Austria; 17, 18, Germany; 19, Greece and Turkey (in Europe); 20, Russia, including Asiatic Russia. Houghton, 1877.

LUCY H. HUMPHREY, editor: The Poetic Old World. Holt, 1908.

Mrs. WALDO RICHARDS, editor: The Magic Carpet: Poems for Travellers. Houghton, 1924.

GEORGE HERBERT CLARKE: A Treasury of War Poetry: British and American Poems of the World War. Houghton, 1917.

ENGLAND

HISTORY

ARTHUR DONALD INNES: A History of England from the Earliest Times to the Present Day. Putnam, 1923.

JOHN RICHARD GREEN: A Short History of the English People (rev. ed.). Am. Bk. Co., 1901.

EDWARD POTTS CHENEY, editor: Readings in English History drawn from the Original Sources (457 extracts from many sources). Ginn, 1908.

HENRY BENJAMIN WHEATLEY: The Story of London (Mediæval Towns Series). Macmillan, 1904.

TRAVEL AND DESCRIPTION

ARTHUR B. OSBORNE: As It Is in England. McBride, 1923.

JAMES MASON HOPPIN: Old England: Its Scenery, Art and People. Houghton, 1867.

RALPH WALDO EMERSON: English Traits (rev. ed.). Houghton, 1891.

NATHANIEL HAWTHORNE: Our Old Home and English Note-Books. 2 v., Houghton, 1891.

WILLIAM WINTER: Gray Days and Gold in England and Scotland. Macmillan, 1896.

WILLIAM DEAN HOWELLS: Certain Delightful English Towns. Harper, 1906.

WILLIAM DEAN HOWELLS: Seven English Cities. Harper, 1909.

W. H. HUDSON: Afoot in England. Knopf, 1923.

ROBERT SHACKLETON: Touring Great Britain (Record of a six weeks' motor trip). Penn, 1917.

WILLIAM HOLDEN HUTTON: Highways and Byways in Shakespeare's Country (Highways and Byways Series). Macmillan, 1914.

ARTHUR GRANVILLE BRADLEY: Highways and Byways in the Lake District. Macmillan, 1901.

ARTHUR HAMILTON NORWAY: Highways and Byways in Devon and Cornwall. Macmillan, 1904.

WARD, LOCK and CO.: A series of illustrated local Guidebooks to all sections of the British Isles. Ward, Lock and Co.

LONDON

AUGUSTUS J. C. HARE: Walks in London. 2 v., Macmillan, 1878.

EDWARD VERRALL LUCAS: A Wanderer in London. Macmillan, 1906.

EDWARD VERRALL LUCAS: More Wanderings in London. Doran, 1916.

LAURENCE HUTTON: Literary Landmarks of London. Harper, 1892.

WILLIAM DEAN HOWELLS: London Films. Harper, 1905.

WALTER DEXTER: The London of Dickens. Dutton, 1924.

BRITISH ART

Sir WALTER ARMSTRONG: Art in Great Britain and Ireland. Scribner, 1909.

Mrs. SCHUYLER VAN RENSSELAER: Handbook of English Cathedrals. Century, 1887.

ESTHER SINGLETON: How to Visit the English Cathedrals. Dodd, 1912.

JULIA DEWOLF ADDISON: The Art of the National Gallery, London. Page, 1906.

CHARLES H. SHERRILL: Stained Glass Tours in England. Lane, 1909.

SCOTLAND

HISTORY

ANDREW LANG: A Short History of Scotland. Dodd, 1912.

TRAVEL AND DESCRIPTION

KEITH CLARK: The Spell of Scotland (Spell Series). Page, 1916.

CHARLES HILL DICK: Highways and Byways in Galloway and Carrick. Macmillan, 1916.

ANDREW and JOHN LANG: Highways and Byways in the Border. Macmillan, 1913.

WILLIAM WINTER: Over the Border. Moffat, 1911.

WILLIAM S. CROCKETT: The Scott Country. Black, 1902.

EDINBURGH

Mrs. M. O. OLIPHANT: Royal Edinburgh: Her Saints, Kings, Prophets and Poets. Macmillan, 1890.

JOHN GEDDIE: Romantic Edinburgh. Dutton, 1900.

ROBERT LOUIS STEVENSON: Edinburgh: Picturesque Notes. Scribner, 1903.

ELEANOR ATKINSON: Greyfriars Bobby. Harper, 1912.

WALES

HISTORY

Owen M. Edwards: Wales (Story of Nations Series). Putnam, 1902.

John Rhys and David B. Jones: The Welsh People: Chapters on their Origin, History, Laws, Language, Literature and Characteristics. Macmillan, 1900.

TRAVEL AND DESCRIPTION

Jeannette A. Marks: Gallant Little Wales. Houghton, 1912.

George H. Borrow: Wild Wales: Its People, Language and Scenery. Scribner, 1901, and Dutton (Everyman's Library).

Arthur G. Bradley: Highways and Byways in North Wales. Macmillan, 1898.

Arthur G. Bradley: Highways and Byways in South Wales. Macmillan, 1903.

IRELAND

HISTORY

William O'Conner Morris: Ireland, 1494–1868. Macmillan, 1898.

Francis Hackett: The Story of the Irish Nation. Century, 1922.

TRAVEL AND DESCRIPTION

Burton Egbert Stevenson: The Charm of Ireland. Dodd, 1914.

Robert Lynd: Home Life in Ireland. McClurg, 1910.

Stephen L. Gwynn: Fair Hills of Ireland. Macmillan, 1906.

Plummer F. Jones: Shamrock Land. Moffat, 1908.

Michael M. Shoemaker: Wanderings in Ireland. Putnam, 1908.

HOLLAND

HISTORY

J. E. Thorold Rogers: Holland (Story of Nations Series). Putnam, 1889.

John Lothrop Motley: The Rise of the Dutch Republic. 3 v., Harper, 1883.

Hendrik Willem Van Loon: The Fall of the Dutch Republic. Houghton, 1913.

TRAVEL AND DESCRIPTION

David S. Meldrum: Holland and the Hollanders. Dodd, 1898.

David S. Meldrum: Home Life in Holland. Macmillan, 1911.

EDWARD VERRALL LUCAS: A Wanderer in Holland. Macmillan, 1905.
BURTON E. STEVENSON: The Spell of Holland. Page, 1911.
WILLIAM E. GRIFFIS: The American in Holland. Houghton, 1899.

DUTCH ART

CHARLES H. CAFFIN: The Story of Dutch Painting. Century, 1909.
DAVID C. PREYER: The Art of the Netherland Galleries. Page, 1908.

BELGIUM

HISTORY

HERMAN VAN DER LINDEN: Belgium; tr. by Sybil Jane (History of the Nations Series). Oxford, 1920.
DÉSIRÉ FÉLICIEN FRANÇOIS JOSEPH MERCIER, *Cardinal:* Cardinal Mercier's Own Story. Doran, 1920.
BRAND WHITLOCK: BELGIUM. 2 v., Appleton, 1919.
ERNEST GILLIAT-SMITH: The Story of Bruges (Mediæval Towns Series). Macmillan, 1901.

TRAVEL AND DESCRIPTION

DEMETRIUS CHARLES BOULGER: Belgian Life in Town and Country (Our European Neighbors Series). Putnam, 1904.
CLIVE HOLLAND: The Belgians at Home. Little, 1911.
Mrs. ISABEL PERKINS ANDERSON: The Spell of Belgium. Page, 1915.
GEORGE WHARTON EDWARDS: Some Old Flemish Towns. Moffat, 1911.

BELGIAN ART

MAX ROOSES: Art in Flanders. Scribner, 1914.
ESTHER SINGLETON: The Art of the Belgian Galleries. Page, 1909.

FRANCE

HISTORY

WILLIAM STEARNS DAVIS: A History of France from the Earliest Times to the Treaty of Versailles. Houghton, 1919.
GEORGE BURTON ADAMS: Growth of the French Nation. Macmillan, 1896.
THOMAS CARLYLE: The French Revolution (Everyman's Library). 2 v., Dutton, 1908.
PHILIP GUEDALLA: The Second Empire. Putnam, 1923.
THEODORE A. COOK: The Story of Rouen (Mediæval Towns). Macmillan, 1899.

CECIL HEADLAM: The Story of Chartres (Mediæval Towns). Macmillan, 1902.

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BARRETT WENDELL: The France of To-day. Scribner, 1907.
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Modern topographical names and names of buildings are printed in Roman type, ancient topographical names (mostly Latin) in italics, and the names of a few leading cities together with words introducing lists, in black type. When more than one page is cited, the first, in black figures, is the more important.

For the convenience of the reader, there have been incorporated in this Index of Place Names lists of Abbeys (arranged by countries), Aquariums, Aqueducts (or Viaducts) on three tiers of Arches (s.v. Aqueducts, three-tiered), Breton "Pardons," Famous Carillons (s.v. Carillons), Cathedrals (under Italian Cathedrals are included only the more noteworthy), French Châteaux (s.v. Châteaux, French), so-called Druidical Circles (s.v. Standing Stones), Ecclesiastical Capitals, the sites of Etruscan Remains in Italy, Falls, Forests, Glaciers, Gorges, the sites of Greek Ruins in Italy and Sicily, Extraordinary Grottoes (s.v. Grottoes), Islands, Lakes, Interesting Models of Cities and collections of Models of Buildings, Model Towns, Mountains, Mountain Passes (s.v. Passes), Mountain Ranges, the locations of Organs on which are given Recitals at stated times during the summer (s.v. Organs), Passion Plays, Prehistoric Remains in Britain (other than Standing Stones) and elsewhere, Repositories of Regalia (s.v. Regalia), Rivers, Roman Remains in England (and in other countries), Roman Roads, Temples or Halls of Fame and similar collections (s.v. Temples of Fame), Remarkable Tides (s.v. Tides), the Seven Wonders of Wales, Tombs of Royalty, Tombs or reputed Tombs of Noted Saints, locations of Relief Maps, Repositories of Sacred Relics (s.v. Relics, Sacred), Zoölogical Gardens, and the places mentioned in the War Zones of Belgium, England, France, and Italy (s.v. War Zone). For Ecclesiastical and Popular Festivals, Pilgrimages, Fairs, etc., the reader should consult the "Traveller's Calendar," pp. 425–431.

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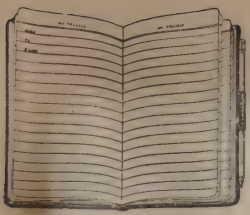

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